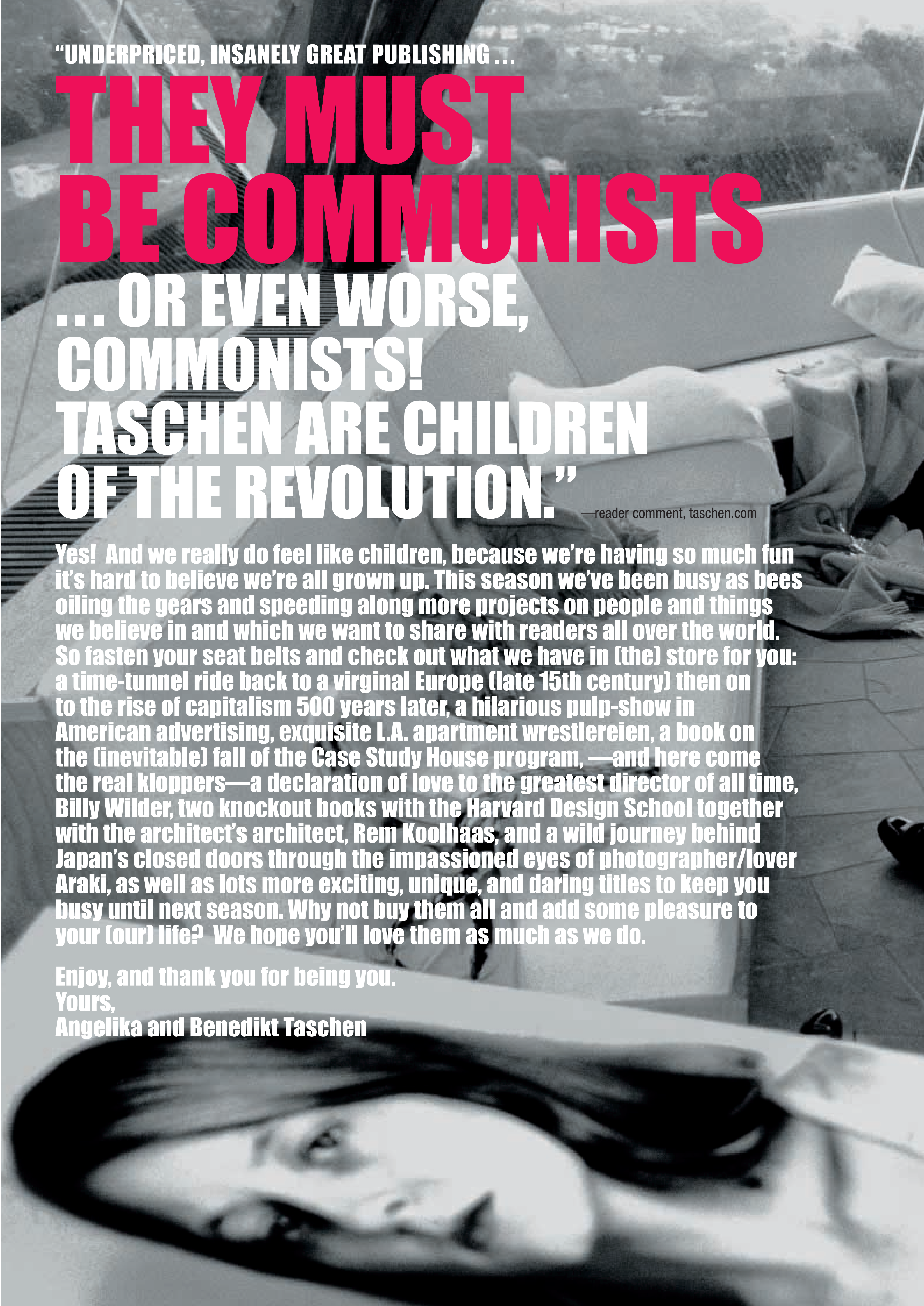

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Enjoy, and thank you for being you.
Yours,
Angelika and Benedikt Taschen



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Offices

TASCHEN Deutschland, Hohenzollernring 53, D–50672 Köln
Tel: +49-221-20 180 170, Fax: +49-221-20 180 42, contact@taschen-deutschland.com
TASCHEN France Sarl, 82, Rue Mazarine, F–75006 Paris
Tel: +33-1-40 51 70 93, Fax: +33-1-43 26 73 80, contact@taschen-france.com
TASCHEN Japan Inc., Atelier Ark Building, 5-11-23 Minami Aoyama, Minato-ku, Tokyo, 107-0062, Japan, Tel.: +81-3-57 78 30 00, Fax: +81-3-57 78 30 30, r.self@taschen-japan.com
TASCHEN España S.A.U., c/ Victor Hugo, 1 2 Dcha., E–28004 Madrid
Tel.: +34-91-360 50 63, Fax: +34-91-360 50 64, contact@taschen-espana.com
TASCHEN UK Ltd., 13, Old Burlington Street, GB–London W1S 3AJ
Tel.:+44-(0)20-74 37 43 50, Fax: +44-(0)20-74 37 43 60, e.williams@taschen-uk.com
TASCHEN America LLC, 230 Fifth Avenue, Suite 1411, USA–New York, NY 10001
Tel.: +1-212-683 33 77, Fax: +1-212-683-58 58, orders@taschen-america.com
TASCHEN America West, 6671 Sunset Boulevard, Crossroads of the World, Building 1585, Suite 101+102, USA–Los Angeles, CA 90028, Tel.: +1-323-463-4441, Fax: +1-323-463-4442, orders@taschen-america.com

Shops

TASCHEN Cologne, Hohenzollernring 28, D–50672 Köln
Tel: +49-221-257 33 04, Fax: +49-221-25 49 68, store@taschen.com
TASCHEN Paris, 2, Rue de Buci, F–75006 Paris
Tel.: +33-1-40 51 79 22, Fax: +33-1-43 26 73 80, store@taschen-france.com

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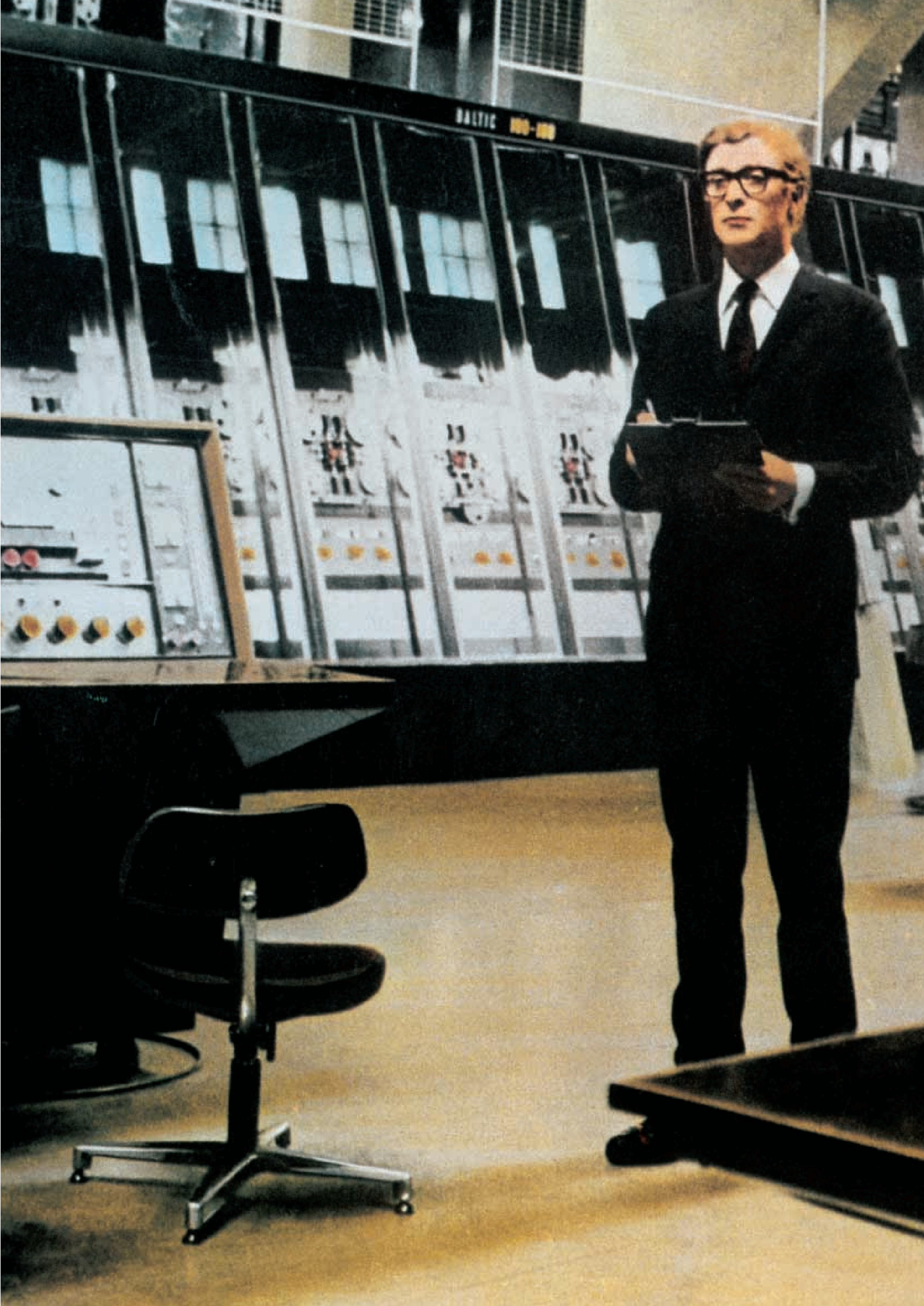


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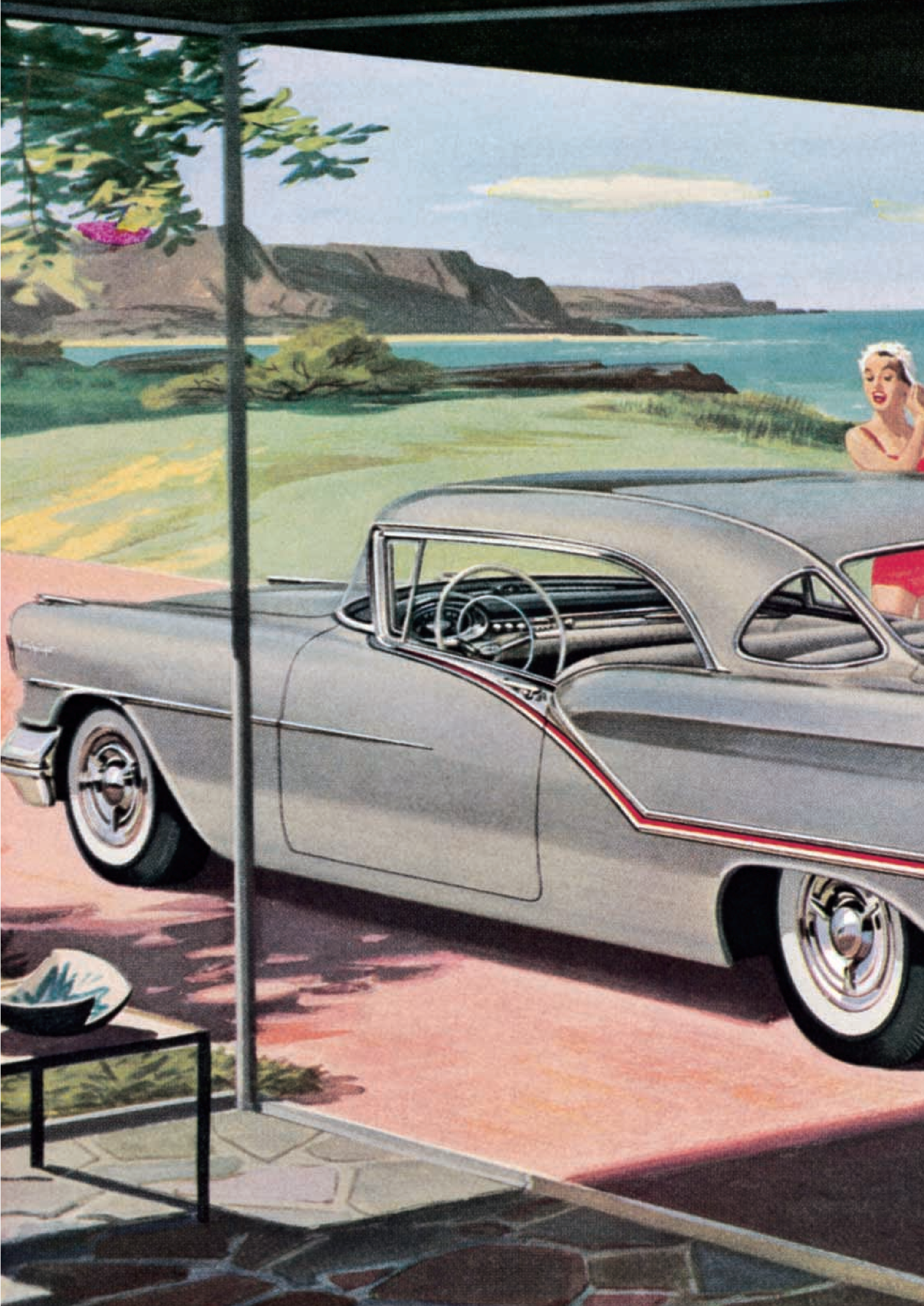


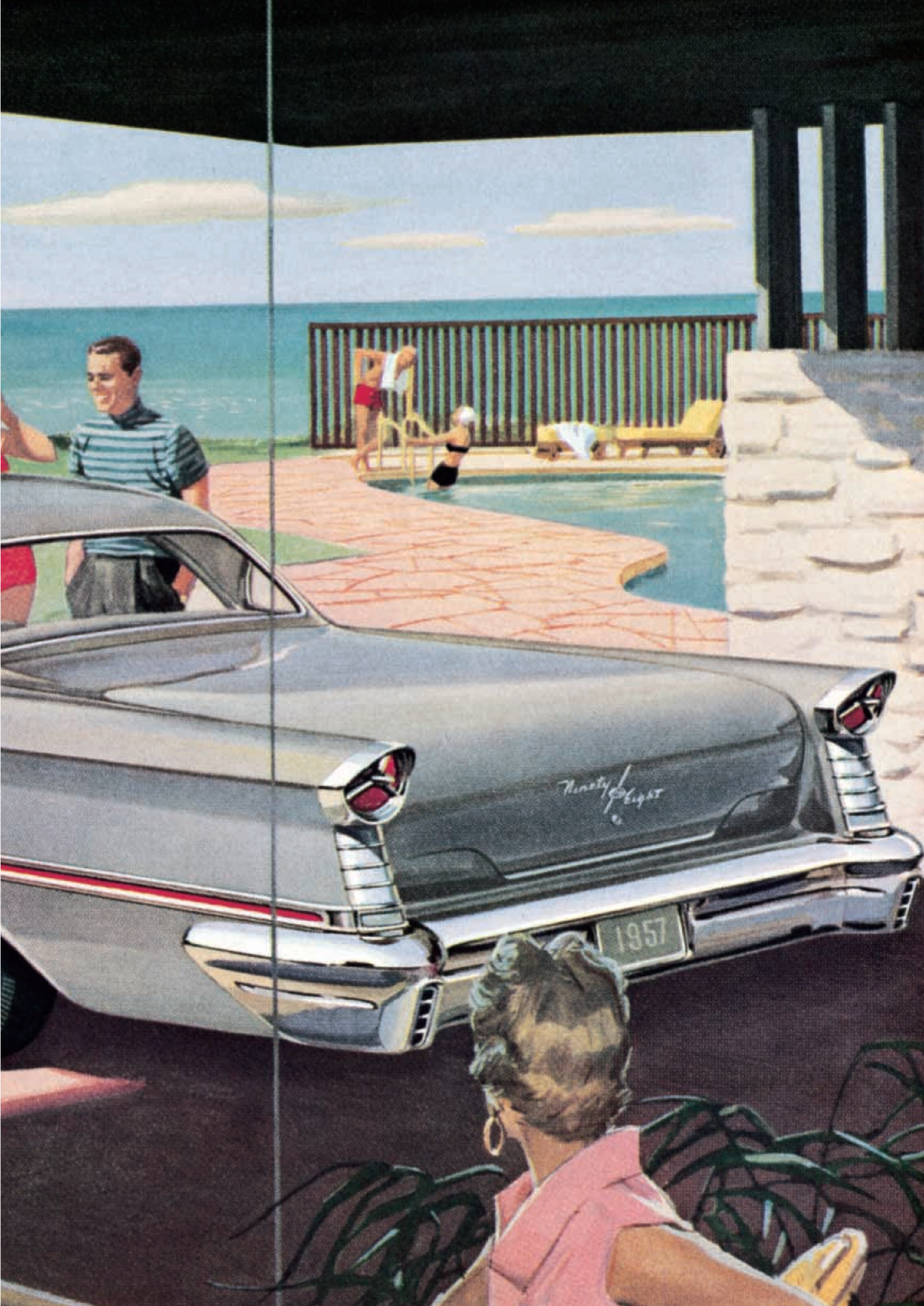











1957



RESS TUESDAY MAY 15 2001

SCHWEINEHUND!

Sex taun



BY GREG SWIFT

A SECRETARY told a tribunal yesterday she thought she was going to learn something about computers when her boss showed her a book called Digital Diaries.

"I was shocked to see naked people engaged in oral sex," said blonde Catherine Guest, 29. "I was too embarrassed to speak. I found it difficult to work properly for the rest of the day."


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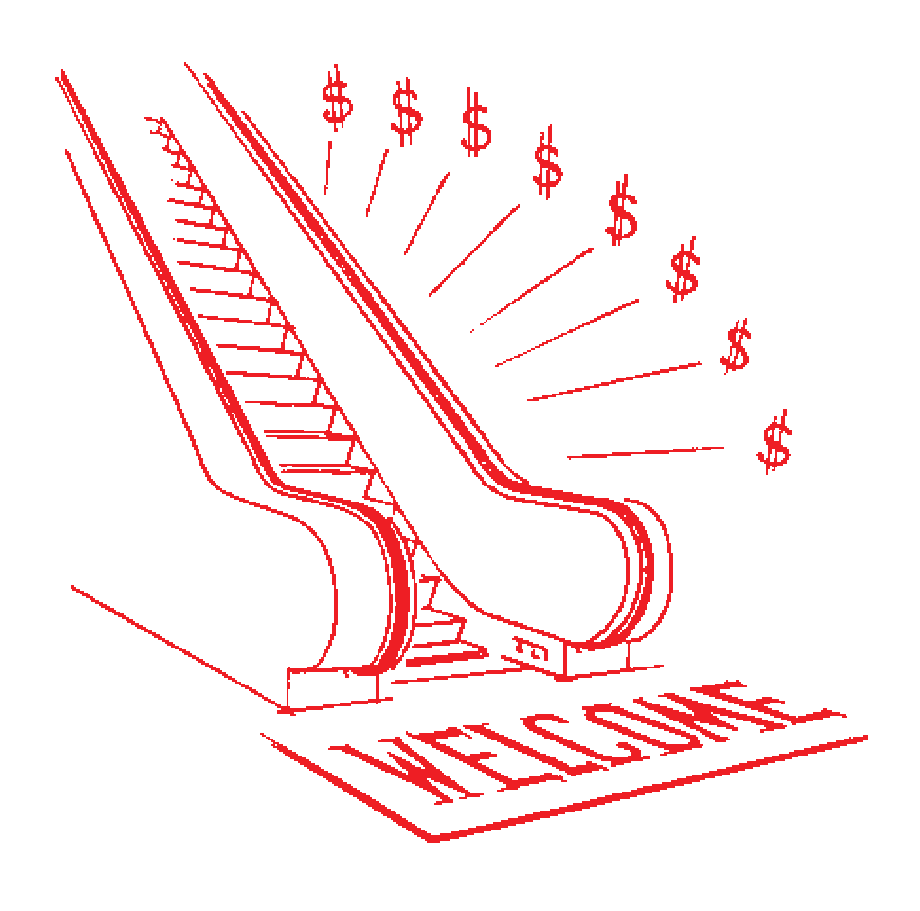

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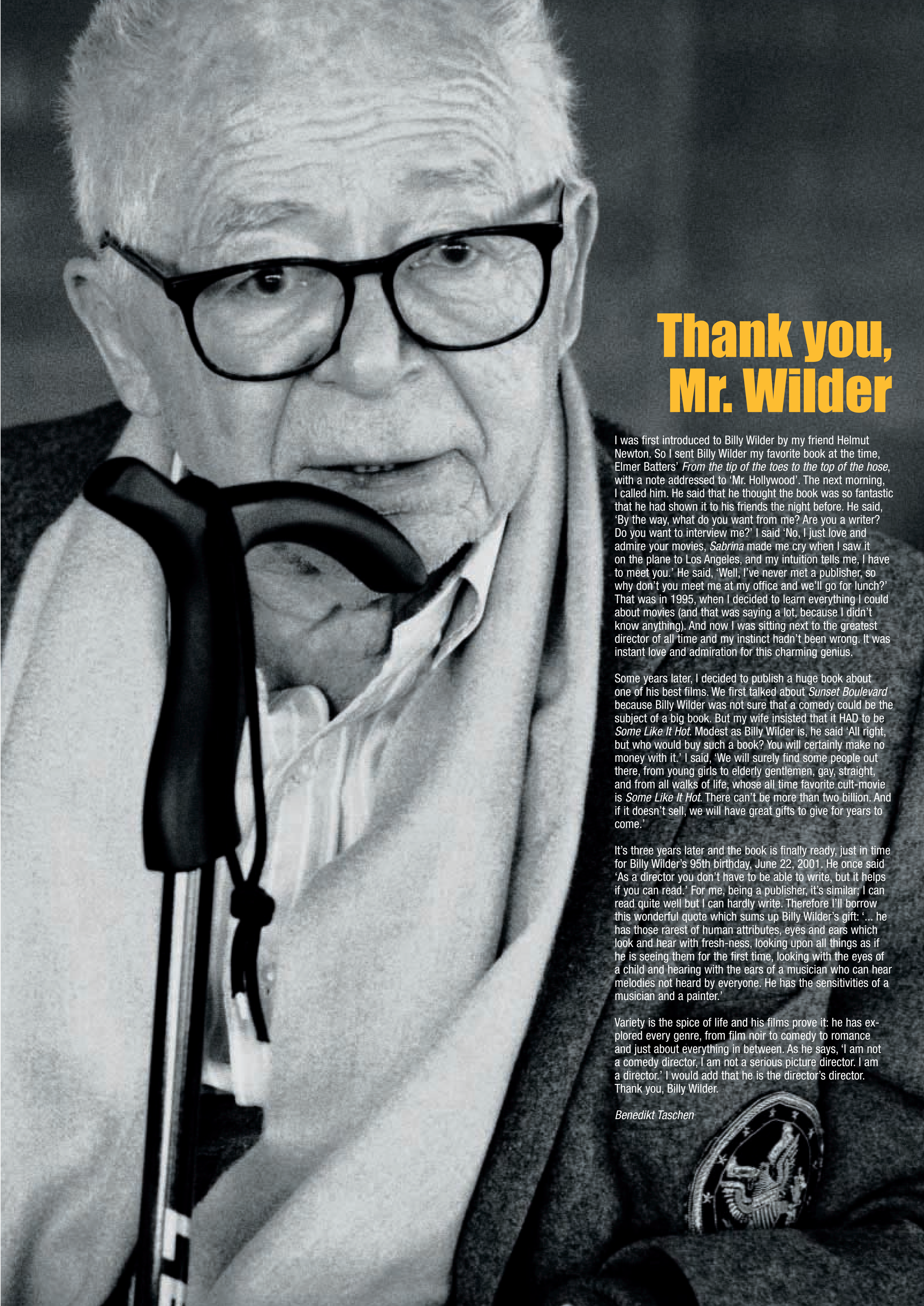









WELCOME



Thank you, Mr. Wilder

I was first introduced to Billy Wilder by my friend Helmut Newton. So I sent Billy Wilder my favorite book at the time, Elmer Batters' *From the tip of the toes to the top of the hose*, with a note addressed to 'Mr. Hollywood'. The next morning, I called him. He said that he thought the book was so fantastic that he had shown it to his friends the night before. He said, 'By the way, what do you want from me? Are you a writer? Do you want to interview me?' I said 'No, I just love and admire your movies, *Sabrina* made me cry when I saw it on the plane to Los Angeles, and my intuition tells me, I have to meet you.' He said, 'Well, I've never met a publisher, so why don't you meet me at my office and we'll go for lunch?' That was in 1995, when I decided to learn everything I could about movies (and that was saying a lot, because I didn't know anything). And now I was sitting next to the greatest director of all time and my instinct hadn't been wrong. It was instant love and admiration for this charming genius.

Some years later, I decided to publish a huge book about one of his best films. We first talked about *Sunset Boulevard* because Billy Wilder was not sure that a comedy could be the subject of a big book. But my wife insisted that it HAD to be *Some Like It Hot*. Modest as Billy Wilder is, he said 'All right, but who would buy such a book? You will certainly make no money with it.' I said, 'We will surely find some people out there, from young girls to elderly gentlemen, gay, straight, and from all walks of life, whose all time favorite cult-movie is *Some Like It Hot*. There can't be more than two billion. And if it doesn't sell, we will have great gifts to give for years to come.'

It's three years later and the book is finally ready, just in time for Billy Wilder's 95th birthday, June 22, 2001. He once said 'As a director you don't have to be able to write, but it helps if you can read.' For me, being a publisher, it's similar; I can read quite well but I can hardly write. Therefore I'll borrow this wonderful quote which sums up Billy Wilder's gift: '... he has those rarest of human attributes, eyes and ears which look and hear with fresh-ness, looking upon all things as if he is seeing them for the first time, looking with the eyes of a child and hearing with the ears of a musician who can hear melodies not heard by everyone. He has the sensitivities of a musician and a painter.'

Variety is the spice of life and his films prove it: he has explored every genre, from film noir to comedy to romance and just about everything in between. As he says, 'I am not a comedy director, I am not a serious picture director. I am a director.' I would add that he is the director's director. Thank you, Billy Wilder.

Benedikt Taschen

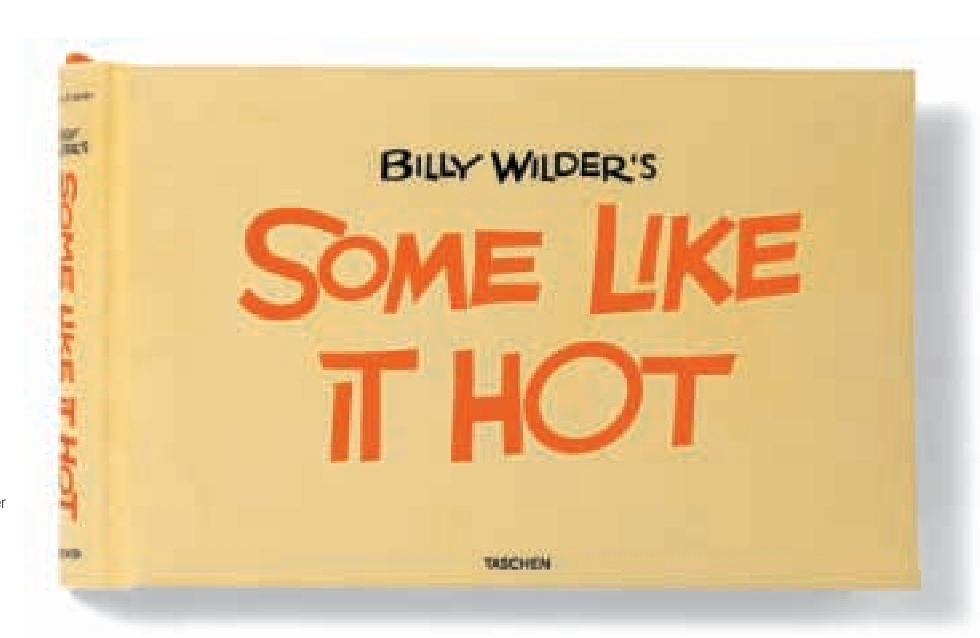
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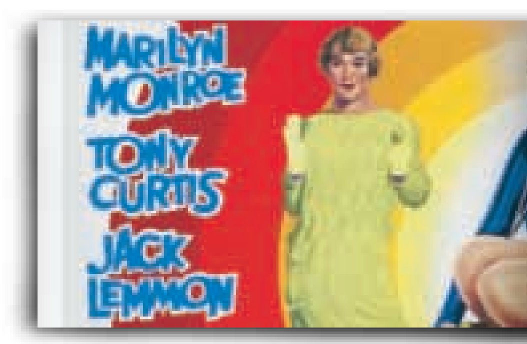


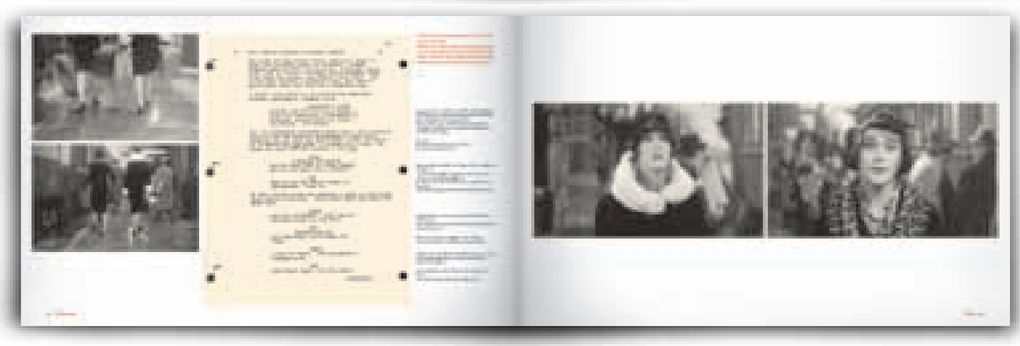




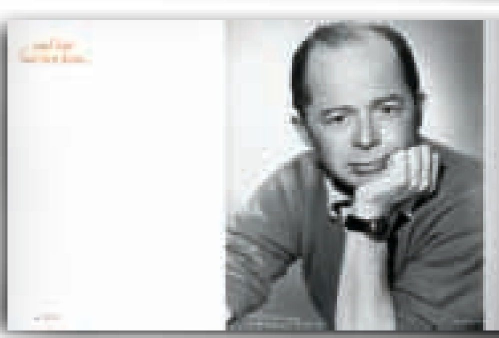
Billy Wilder's SOME LIKE IT HOT Ed. Alison Castle / Interviews by Dan Auiler English/German/French / With an original cartoon Billy Wilder bookmark and a facsimile-reprint of Marilyn Monroe's personal promptbook / Padded cover, format: 39.8 x 24.9 cm (15 3/8 x 9 3/4 inches), 384 pp., 843 ills. / US$ 150 / £ 100 / DM 300 / € (F) 150 / PES 30.000 / ¥ 20,000

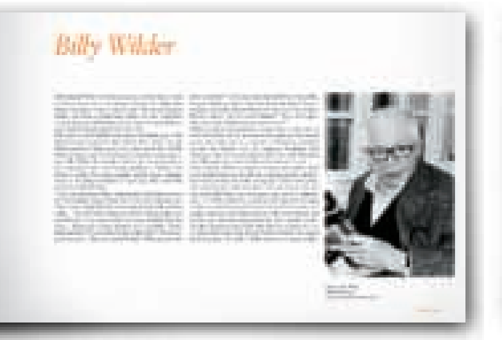














***Extra special bonus: Marilyn Monroe's personal promptbook (with her handwritten comments), which recently sold at auction for $60,000, is provided in facsimile as a pull-out booklet!



The complete guide to Billy Wilder's masterpiece!! Find out everything you could ever want to know (and more) about the movie voted best comedy of the century by the American Film Institute. A daring tale of cross-dressing from a time when the subject was all but taboo, *Some Like It Hot* (1959) tells the story of two jazz musicians who are forced to go undercover in an all-girls' band to escape from the mob. With an ingenious screenplay by I.A.L. Diamond and Billy Wilder, and flawless performances by Tony Curtis, Jack Lemmon and the famously difficult Marilyn Monroe, *Some Like It Hot* is the embodiment of comic perfection.

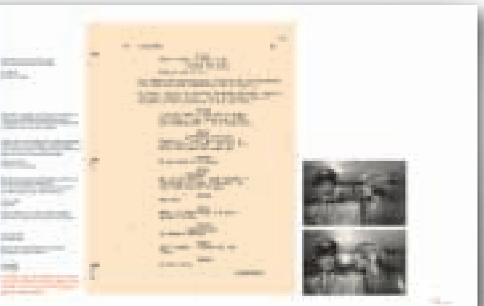
Includes:

— Interviews with Billy Wilder, Tony Curtis, Jack Lemmon, and others
— Complete facsimile of the screenplay with film stills from every scene
— Excerpts from the script's first draft
— Behind-the-scenes photos
— Original promotional materials from all around the world
— Annotated/illustrated Billy Wilder filmography

The editor: **Alison Castle** studied philosophy as an undergraduate at Columbia University and went on to receive her graduate degree in photography and film from the New York University/International Center of Photography masters program. She is currently based in Paris and works as an artist and writer.
The interviewer: **Dan Auiler** is the author of *Hitchcock's Notebooks* (HarperCollins/Bloomsbury) and *Vertigo: The Making of a Hitchcock Classic* (St. Martin's Press). His books on Martin Scorsese's *Taxi Driver* and *Goodfellas* (Putnam/Bloomsbury) will be published in 2002.
He lives in Long Beach, California.













be better. It's one of the best films I've ever seen." —Jack Lemmon

“It is the best comedy script I ever read and probably ever will read.” —Jack Lemmon

Sneak preview: exclusive interviews with Billy Wilder, Tony Curtis, Jack Lemmon and others

Pre-Production

Jack Lemmon: I had done a little picture called *Operation Madball*, me and Ernie Kovacs, Mickey Rooney and a whole bunch of nuts at Columbia that Dick Klein, who was a dear friend of mine, had directed and Billy liked it, he'd seen it. Now when this project came along the Mirisches all wanted a star and they were talking about Danny Kaye and Frank Sinatra and a few others. I know Danny did want to do it, he told me that later, and Billy kept saying no, and then finally when they got both Marilyn and Tony set, then they agreed that they had enough firepower. So Billy said, 'I want this kid Lemmon from Columbia here' and they said okay. And that's how I got the part. I of course had no idea of all the machinations that were going on, I had no idea, I just got a call from Billy—not a call actually, I bumped into him. Billy and Audrey were having dinner one night when I walked in and Billy said, 'Do me a favor,' he said, 'We'll wait because we've already ordered. On our way out we'll just stop by the table. I want to speak to you for just a minute,' and I said, 'Of course.' I had met Billy, but only 'Hi how are you?' and a few minutes of talking a couple of times before that. So he stopped by and said, 'I got this story here about two musicians that witnessed the St. Valentine's Day Massacre and the guys that are doing the massacring see them, so their lives are in jeopardy and the only way out is for them to join an all girl orchestra which means that you'll play for three-quarters of the film in drag at least, do you want to do it?' And I immediately said yes, I don't know why but the good Lord was shining, I said yes, no script, no nothing. And I did it because my first thought was, oh Jesus Christ, we're in drag and everything, but wait a minute, Billy Wilder is doing it, it's not going to be in bad taste and the man is a bloody genius and so forth. I admired what he had done of course, immensely, in the past. He said, 'Terrific, I'll send you some pages when we get them.' I didn't hear anything for at least two or three months and suddenly sixty pages came to the front door and that was it—sixty pages. I laid down on the couch in my little house up in the top of Bel Air. I fell off the goddamn couch, literally, fell off the couch. They were the greatest sixty pages I ever read. I went into his office and I told him so, I said, 'Where's the rest of these?' He says, 'You won't get it until we're already shooting' and then I found out that he and Iz never finished the script before they started shooting.

✽

Billy Wilder: It was an opening day of the Dodgers baseball team in the Coliseum. At the first game that they played there were a lot of personalities, well-known personalities, that were wishing them good luck and so on and so forth, and it was Joe E. Brown out of nowhere because he was an aficionado of baseball and he wished them good luck and stuff like that. And I said, 'This is the guy, the crazy guy who is old and loony enough looking …'

✽

Dan Auiler: Why didn't you work with Cary Grant?
Billy Wilder: Because he didn't want to work with us. I don't know, but for some reason or other he was afraid of working with people who came from Germany, I think. But he was a great friend of mine.

Writing & Directing

Billy Wilder: The [writing] routine was that we met in the morning at 9 o'clock or so and we started plowing ahead. We would sit around the table with the typewriter there and we did everything together. We would act out some of the things, just like exchanging talk—but it was a real collaboration. It was not that he went his way and I went my way and then we would meet and we would compare notes—not at all. We did everything together.

✽

Barbara Diamond: This was the second picture they did together and it more or less set the pattern for the next twenty years. They met every morning, as Billy has said, 'like two bank tellers,' and over the course of weeks they would talk the whole movie out, the complete structure, the individual scenes, and not a word would be on paper until they were satisfied with what they were doing. Then when things were sufficiently worked out, Iz would write a draft of the script and bring it back to Billy who would say, 'Now we make it better.' And they rewrote together. Actually, since their discussion beforehand had been so intensive, there is very little difference between this first draft and the shooting script. Really just fine-tuning.
Billy was funny. He loved the act of creation and there was no one who was better at it, full of wit and imagination and ideas, but I think he loathed the physical labor of actually putting the words down on paper. It was too sedentary a task for him, he needed to be up out of his chair and moving about. Iz, on the other hand, could sit happily at a desk for hours on end. It made for a happy match.

✽



Jack Lemmon: Billy felt that the writing was ninety percent of the film and as he once said, the ten percent is just the drudgery of getting it done and putting it on film, which of course is ridiculous, he was belittling himself as a director that way. But at any rate it kept he and Iz on their toes because it meant that at the end of the day they had to keep working on the future scenes, they had them blocked out but they didn't have the dialog and they hadn't finished it.

✽

Dan Auiler: Did you have many films that were very different from the finished script?
Billy Wilder: No.
Audrey Wilder: He's first and foremost a writer, you understand that you don't have to change what you write.
Billy Wilder: There's a certain place that you get into and then when you write dialogue for pictures you make it brief, you make it short, you make it incisive because every line counts.
Dan Auiler: Do you think that the fact that you were the co-writer on the screenplay made the actors come to it with a little more care?
Billy Wilder: They are very respectful. They learned the dialogue because they knew that I was going to insist on it, on the dialogue. Not improvised, but written and then acted.
Dan Auiler: During the course of the filming of *Some Like It Hot* did you ever come across a scene where you just admitted to yourself or to Mr. Diamond, this is not working?
Billy Wilder: Not once, not once …
Dan Auiler: What's the difference for you when it comes to approaching a film like *Double Indemnity*, which is not a comedy, to approaching *Some Like It Hot*?
Billy Wilder: It's a different method of shooting it. I'm not a comedy director, I'm not a serious pictures director—I'm a director.
Audrey Wilder: Very good Billy, I like that.

✽

Billy Wilder: The locations worked for us, the period worked for us, the situation of the gangsters, that was also correct. You know, it was not taking itself too seriously, kind of leaving the end at a good question mark but with a big laugh, the question mark where nobody is perfect, right? Everything that we attempted in that picture came out in spades.

On being a woman

Tony Curtis: I'd take Marilyn and go to the ladies room with her on the lot to see if I was recognized. Then I'd take Jack Lemmon and we'd go to the Formosa Restaurant … girls for lunch sit there properly, guys at the bar … we didn't look too provocative. It was a lot of fun.
Dan Auiler: Tell me about the drag queen that Mr. Wilder brought out.
Tony Curtis: This guy was gonna show us how we should walk as women and that. He showed us this thing, for example, if you kept your hands down this way you've made a much slimmer arm. This guy told us to keep the cheeks of your ass tight. You tighten up—which you did if you were in the Navy anyway—and make one step good before the other. So when we started to put it together, it all became a very charming manner. I loved it … Jack was outrageous as a girl, he couldn't wait to go tromping out. I was more hesitant, I was more like Grace Kelly than like my mother. I was on track, I was more sophisticated, I thought.



Billy Wilder: Curtis was bashful in the beginning, but then of course he went overboard. Jack Lemmon took him under his arm and screamed at him and told him, 'Now come on, for Christ's sake, be a woman, you are a woman!' Now he started to understand it, he was just the perfect person. He was crazy about that script and he took it very seriously. It was a wonderful, wonderful performance. And Jack Lemmon was a natural, it was very simple.



Jack Lemmon: They were shooting *Porgy and Bess* next door and Tony and I, before the picture, started doing our make-up tests every day for a week and then finally getting it the way we liked it. Then Tony said, 'I got an idea, come with me,' and he marches me down to the commissary and into the ladies room and we just sat in the outer section of the ladies room there in front of the mirror putting on lipstick and going yap, yap, yap, just yapping away and the girls would come out and say, 'Hi girls, what are you on?' And we'd say, 'We're doing a period piece up the street with Billy Wilder,' and they said, 'Oh, good.' Nobody batted an eyeball or caught on so we went into Billy's office and told him and he said, 'Don't touch anything' and that's it, no camera tests, nothing, that's it. And that's how we settled on the makeup. I didn't realize I was doing my mother until she came to visit us on the set and we did a picture together and we looked like twins.



Tony Curtis: When a woman worked on a movie it wasn't the same as a guy, although we learned it because we had hair and makeup to dress like women, so if they needed two hours with us, all of a sudden I began to understand what a woman had to go through, you know, to come in a six to be ready at nine and meanwhile the script is being written and all the pieces are being put together.

Marilyn

Dan Auiler: There was one scene in particular that Mr. Wilder remembered having the hardest time with, which was the bourbon scene in the hotel room.
Jack Lemmon: Oh yeah, Tony and I started making bets on it and I think that I won. I think that Tony said it was gonna go to seventy takes and I said, 'No, it'll be sixty something.' The numbers were up there like that. And all she had to say was, 'Where's the bourbon?' Anyway she would stop—Billy wouldn't stop her—she'd say, 'Where's the … sorry,' and she'd shake her hands. I told Billy, 'I think we've got a million feet of Marilyn going like this: [silence, frozen]'. I didn't know if he could use it, but there was a lot of it. She would go out the door, close it, and Billy would say roll 'em and back she'd be again, 'Where's the … sorry.' This went on and on and on. Billy



started giving her direction between takes that was incredible, I mean he dreamed up every conceivable thing in the world to give her to get those words out and play 'em in every and any conceivable legitimate way—none of it worked. Finally, on about sixty-eight or so when she blew it towards the end again, Billy just frowned and he said, 'Marilyn . . .' and she said, 'Don't talk to me now, I'll forget how I want to play it.' And I've never seen Billy stopped cold before, but that really got him. Tony and I both were in hysterics: 'I'll forget how I want to play it.' She hasn't said the fucking words in seventy takes. Oh God, that was funny . . .
As Billy said, 'My aunt in [Vienna] could remember these lines, but then who the hell is going to pay a dollar to see my aunt?'

✻

Tony Curtis: He [Billy] told Jack and I, he said, 'Now listen guys, you'd better get it right from day one, first shot, every time you get it right, because when she gets it right I'm gonna print it, so if you got your finger stuck in some orifice that's what is gonna be in the shot.'

✻

Walter Mirisch: Jack Lemmon once told me, he said, 'I wake up in the middle of the night in a sweat, and I've dreamt that we are on take fifty-five and Marilyn has gotten her lines right and I blew it.'

✻

Audrey Wilder: Marilyn would have trouble sometimes and I tell you, [Billy would] end up with a terrible backache. He had to have a therapist in the morning to get him out of bed. The minute after the final 'cut!', no backache. Marilyn didn't pick on him. Ask any director who directed her—she was late, and if you wanted her you put up with her. And as he said, he'd loved to have made another picture with her because what came out was worth it when it was all over.

✻

Russ Elwell: Every time Billy Wilder would ask her to do something again and she would immediately ask, 'What did I do wrong?'
She didn't look that healthy in person—kind of white and pale, kind of soft. She just seemed fragile. I remember Arthur Miller coming and going, and a maid always accompanied her. But she kept to herself and stayed in the cottage.

✻

Jack Lemmon: The scene when we're on the train, I think it's fairly early on in the sequence, and I'm up in my bunk and she suddenly pops up into my bunk and jumps in bed with me—which is driving me crazy but I'm a girl and I'm not supposed to say anything and I'm going crazy and everything—it's about two pages or so. Billy shot it in one for the master, she did it in the first take and I was always ready because you have to be ready. So we did the whole thing in one and Billy said, 'The camera okay?' Camera said, 'Yeah.' He said, 'That's it, no protection, nothing, that's it, print it, next scene.' And Marilyn said, 'Oh boy,' and I said, 'Are you kidding? Everything was okay?' He says, 'Yes, you were wonderful and everything was terrific.' It was just one of those days she got it. It was the first thing in the morning and boom, she was on time, feeling good and she had it. But that was rare . . . but she was getting sick too, and we didn't know that.

Going public

Jack Lemmon: The first time I saw the film was at the first preview and it unequivocally was the worst preview of any film I have ever been in, it is amazing but true. It was at the Bay Theatre, as it was called, in the Palisades. They put it with some kids' picture or something and it was a terrible mistake. Parents and children were being hauled out of there in the first thirty minutes as soon as we started wearing drag and everything, muttering, 'Now this is disgusting, what the hell is this?' A few people were roaring, but very, very few, and afterwards the Mirisches got Billy out in the lobby and started telling him what he had to do, cut this and cut that, cut this, cut that and show more of Marilyn and you know all of that bullshit that heads of studios try to tell directors and they also, I remember one of the lines I overheard while I was eavesdropping was, you cannot have a farce or a comedy that's running two hours or close to it, it can't be done, you can't go more than an hour and thirty-five minutes.
Billy says, 'Right, okay fine, well tomorrow Iz and I will start working on it.' He called me up about two days later and said, 'Friday night in Westwood. I made the cut'—and he said *cut*, not *cuts*. And I said, 'You made a . . . what?' And he said, 'The one scene where you crawl up into Tony's bunk, that was the last scene on the train, it's no longer in.' Where I divulged that I'm a boy thinking he's Marilyn and then he turns over and looks at me and I say, 'You wouldn't hit a girl would you?' and I'm putting the wig back on. It was just gilding the lily, it was one scene too many, that is the only cut he made in the entire film. He left it precisely as it was at that disastrous preview and the audience was screaming, and it was a much more sophisticated and general audience—a lot of college kids, older people, young people, everything. And it was an enormous success at that preview.

Impressions of Billy

Jack Lemmon: I have found when I've tried to discuss different directors that I think are great that the one quality that all of them have is the ability to instill trust, so that when they give you something, even if you think it's insane, you'll do it, and if it doesn't work, okay. Then the good ones will say, 'It doesn't work, I agree with you, let's try this.' Billy certainly instills trust because you know that, as a great writer, he knows exactly what he wants, there is no area of misinterpretation, which is why he became a director, so he could get his work on the screen the way he saw it, and why most writers have become directors do it, it's for that reason and I understand it. The other thing is that he's terribly bright and perceptive. He's very sensitive, despite all of the feelings of him being so caustic, I think that when you are critical of human behavior you have to be very sensitive to it, more than the norm, in order to be that critical of it. He also is just plain immensely talented, in both drama and comedy. He knows the values, he knows how to cut through and get right to the point rather than, you know, write a novel about everything. A good example is in *The Apartment*, when I'm doing the scene with Shirley and she has left her compact in my apartment. I found a compact of somebody who had been there, and back in the office at one point I open up the compact and we see Shirley's face in the cracked mirror of the compact, and when I look at the crack I know it's hers. With that one single piece of business he saved about ten pages of dialog. He's just good. He's just plain good.

✻

Tony Curtis: Billy's gift is so enormous, from drama to comedy. Every piece of information—'type O blood'—everything has got a double joke.

✻

Jack Lemmon: When I walked on the set, Billy handed a pair of maracas to me and said, 'In between every line, start dancing wildly and give 'em the maracas. Don't move out of the shot, just turn around and give me a lot of that, because you're deliriously happy about the whole thing.' I said, 'right!' But I had rehearsed it and I thought I had it down perfectly in my vision of how to play it. But the more I rehearsed it by myself, the more I realized how right Billy was, because it allowed time to pass for the audience to laugh and not lose the next straight line from Tony, otherwise you'd never hear a damn thing. It's really interesting, you can't time a laugh in film like you can in theater.

✻

Tony Curtis: Billy Wilder wanted Cary Grant so bad for a couple of movies he could taste it, *Love In The Afternoon* and *Sabrina*. Cary said, 'I will not work with an umbrella.' Can you imagine these two guys did not work with each other because Cary did not want to carry an umbrella? I knew then that Billy would have loved to have Cary in one of his movies. They would have been perfect, you couldn't have a better match, I'm telling you. Cary Grant would have been perfect. I gave Billy Wilder Cary Grant for a movie.
Dan Auiler: With a much better percentage.
Tony Curtis: Kind of amusing isn't it? To me it is. I brought him my Cary Grant, I always felt that. Poor Billy, never got his Cary, well I'll give you one.



Walter Mirisch: The academy tribute to Billy was a wonderful evening and really extraordinary. When I got there, crowds of people all the way around that building, and I thought, 'My God, most of these people weren't even born when some of these pictures were made and they are here to see them and see Billy.' Then when he appeared in the theater and walked down the aisle, everyone in the theater—not an empty seat—stood and gave him a marvelous ovation. It really was something special for a generation most of whom never did see those films on big screens.



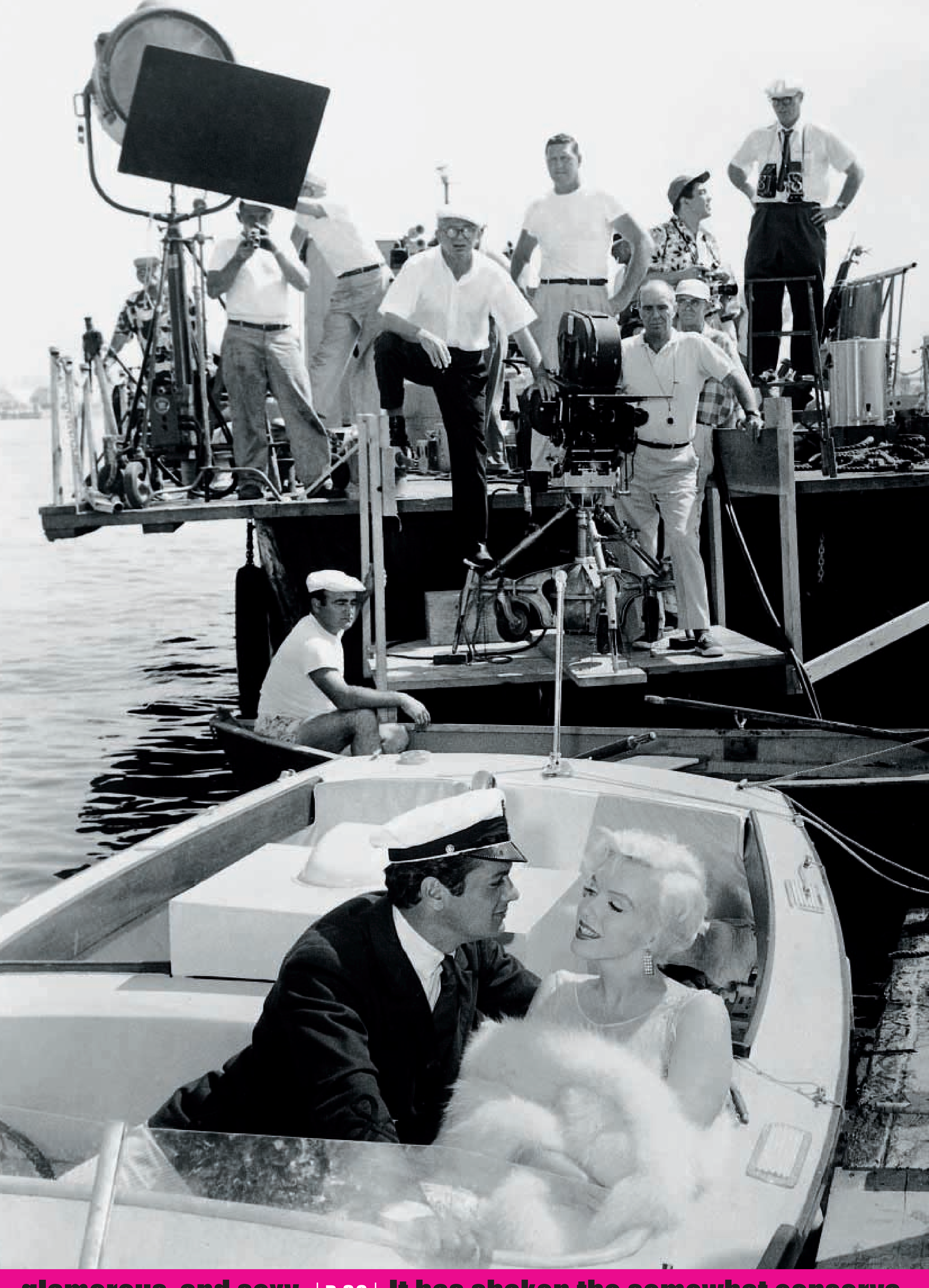
Jack Lemmon: Most of the mail I still get is letters from all over the world talking about *Some Like It Hot*. I would say overall, it's probably the biggest hit I've ever been in, I'm sure. I've had films that have grossed more in the beginning, but they've had a shorter life; this just keeps on going and going and going. Other films like *Grumpy Old Men* that went out and made a million and a half dollars in a few months or something . . . . It's a piece of crap compared to Billy Wilder. I think that without any question, no hesitation whatsoever— and forgetting the fact that I was in it, because that is not what really affected the result for me—I think it is the best comedy script I ever read and probably ever will read. I just can't imagine reading a comedy script that could be better. I think that Billy was at the height of his powers, I think it's the equal of the best thing he's ever done, comedy or drama. I think it's one of the best films I've ever seen.

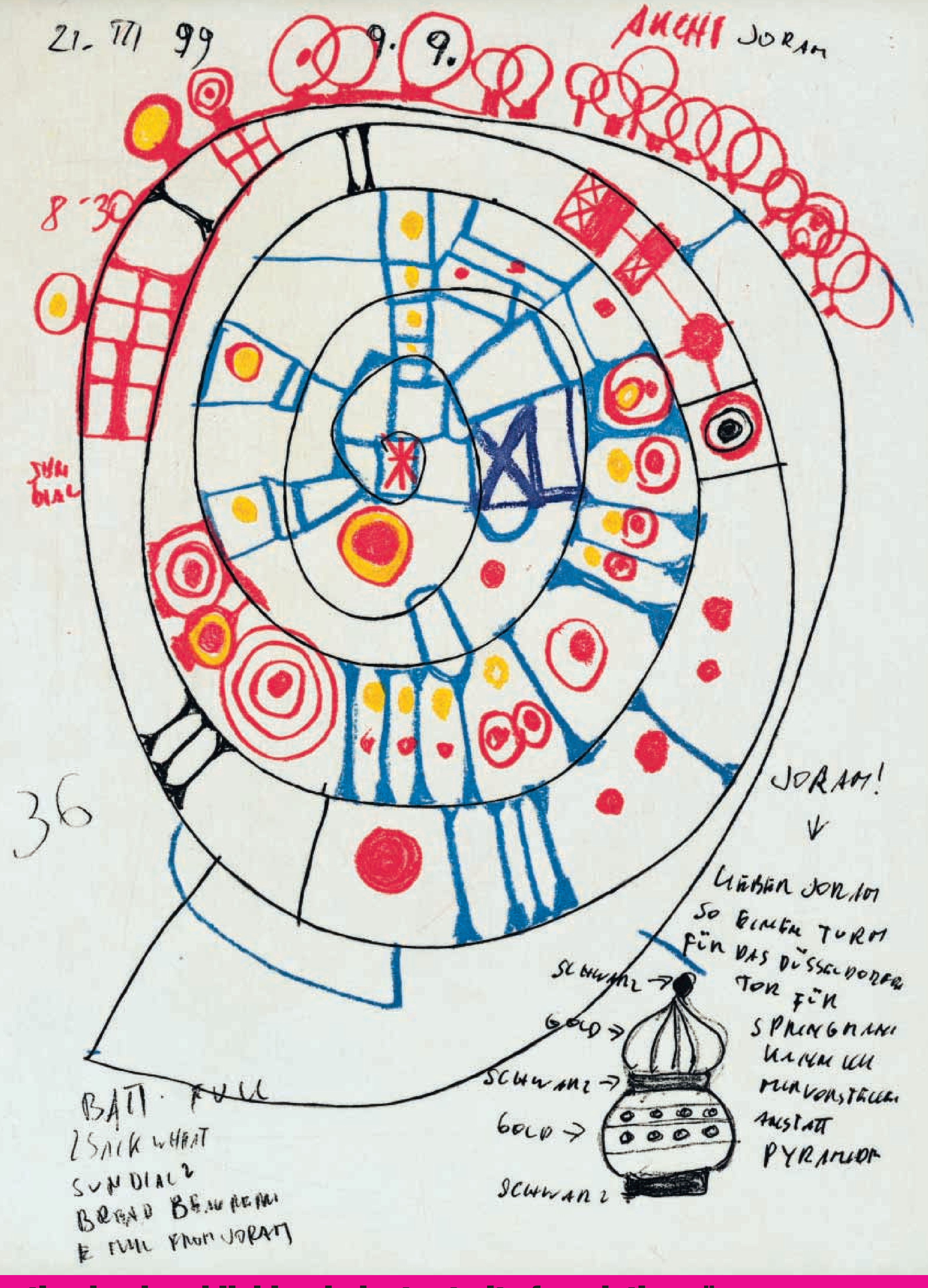


Tony Curtis: At the dinner that they gave him at the Academy, I got up and made my little speech, told him how thrilled I was that I could be there with him. And he lifted up his hand and he waved it at me, and I started to cry. It just moved me so much to see Billy Wilder 92 or 93 years old, this great filmmaker, giving me a gesture like that. I still feel that way about him, my feelings are so personal with him.



years, making it not only profitable but also controversial,





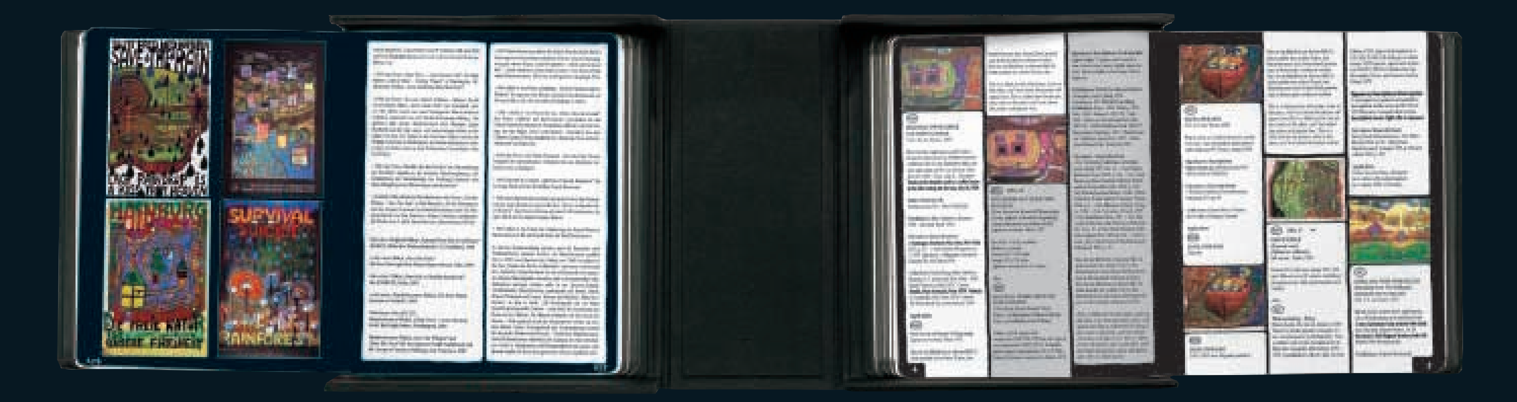
tive book-publishing industry to its foundations." *—Photo District News*, New York

Hundertwasser —his complete works

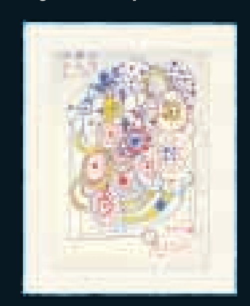
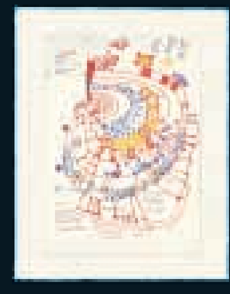
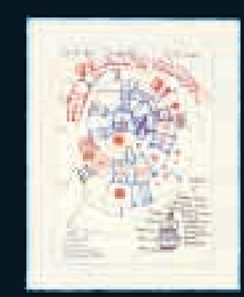
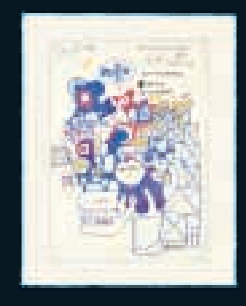
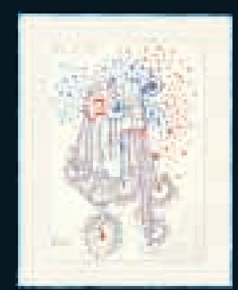
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"The *Catalogue Raisonné* mirrors Hundertwasser's inner being and development, which has never been a linear progression, but a slow inward and outward expansion, a growth in spirals." —Wieland Schmied

Each *Catalogue Raisonné* comes with one of five limited-edition color etchings, printed on deckle-edged paper (300 g/qm), 24 x 20 cm, numbered and provided with the Hundertwasser estate stamp.



VERLASSENSCHAFT Hundertwasser ESTATE

The *Catalogue Raisonné* is not a posthumous tribute, but a living legacy

Friedensreich Hundertwasser: born Friedrich Stowasser, he lived and died as Friedensreich (meaning "realm of peace") Hundertwasser—a name he chose for himself. **Architect, ecologist, painter, designer, writer, innovator …** his list of talents goes on and on. Hundertwasser reinvented the art of living as an artist 24 hours a day.
The lifework of this prolific creator is brought together for the first time in this limited edition of 10,000 copies. Hundertwasser began to number and catalogue his work in 1954 and had completed the task for his entire œuvre, including short histories to accompany each work, before his untimely death in February 2000. He worked closely with TASCHEN on this project, designing the layout and the book itself: with rounded edges and a cover with colored velvet on black linen, the *Catalogue Raisonné* is an exquisite work of art.

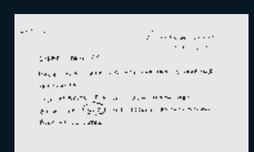
Volume I contains a text by Wieland Schmied, a celebrated art historian and a longtime personal friend of Hundertwasser, with selected paintings, architectural works, projects, and manifestos. Volume II comprises Hundertwasser's entire painted œuvre, adhering to his precise numbering and information system, his architecture as well as everything else he ever produced, from postage stamps to license plates, architecture, and applied art.

This is a testament to Hundertwasser's work the way he wanted it. Because the book's detailed concept, design, and text were completed by the artist before his death, this book now speaks for him, breathing life into his work.

The author: **Wieland Schmied** is an art critic and essayist. He was director of the Kestner Gesellschaft in Hanover, where he organized the first big Hundertwasser retrospective, in 1964, with an accompanying catalogue raisonné. From 1974 to 1975 Wieland Schmied was chief curator at the Nationalgalerie in Berlin, from 1978 to 1986 the director of the German Artist Exchange Program (DAAD), Berlin, and afterwards director of the Munich Academy of Fine Arts. He is currently President of the Bavarian Academy of Fine Arts, Munich.

Catalogue Raisonné Friedensreich Hundertwasser 1928–2000
Limited edition of 10,000 copies worldwide / Text by Wieland Schmied, Catalogue Raisonné by Andrea Christa Fürst / Collector's edition, with a color etching, individually numbered and with the Hundertwasser estate stamp, especially created for this edition / English/German / Format: 21 x 25 cm (8 1/4 x 9 3/4 inches), 1,474 pp., c. 1,900 ills. / US$ 500 / £ 350 / DM 1.000 / € (F) 530 / PES 100.000 / ¥ 60,000





"Dear Philippi, thank you for the regards and for the dummy. I'm working hard. Now I'm already at number 400, with a lot of fantastic little stories for the image captions." —fax from Hundertwasser to TASCHEN vice editor-in-chief Simone Philippi

Hundertwasser sent over 3,500 faxes during preparation of the book

ES WIRD EIN SENSATIONELLER KATALOG
WEIL VIELES DARAN NEU IST.
INZWISCHEN alles Liebe
IHR
FREUE MICH SCHON AUF DIESES
NEUE MEISTERWERK!

Specifications: This edition, the last book created by Friedensreich Hundertwasser, includes:

* Two volumes in a slip case designed by Hundertwasser, lavishly printed in ten colors on rounded, black-edged pages
* Hundertwasser's original layout design
* 1,474 pages and about 1,900 illustrations, documenting Hundertwasser's life and œuvre from 1928 to 2000, with many personal notes and comments by the artist
* An original 24 x 20 cm color etching (9 3/8 x 7 7/8 inches), specially created for this edition, numbered and marked with the Hundertwasser estate stamp



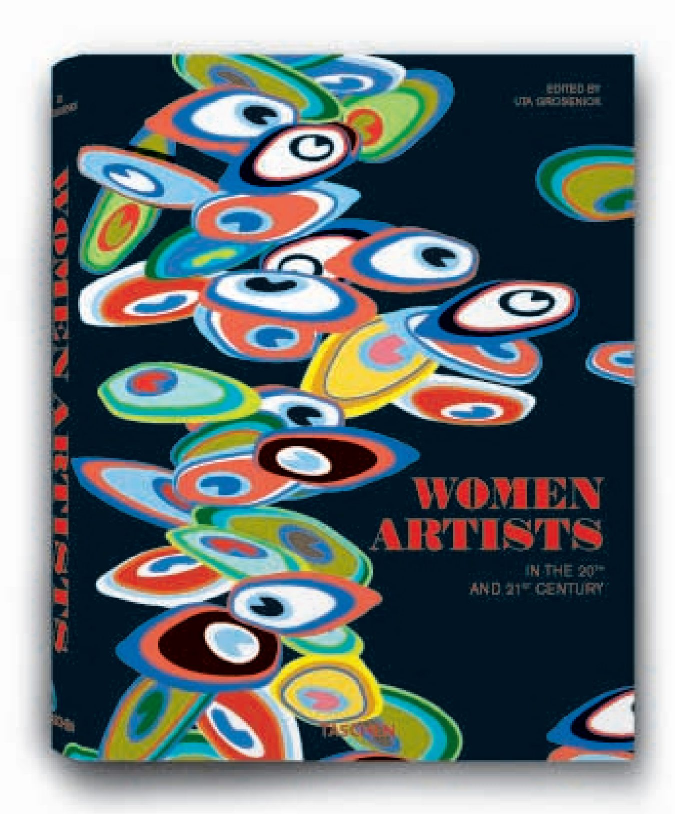


that are neatly stacked on all the best coffee tables…" —*Empire Magazine*, USA



“When TASCHEN highlights an artist or genre, people

Women Artists in the 20th and 21st Century Ed. Uta Grosenick
English, German and French editions / Flexi-cover, 576 pp., 910 ills.
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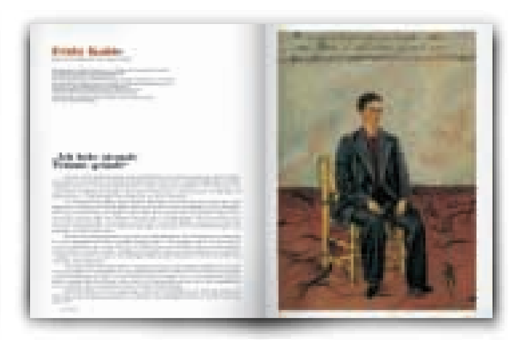
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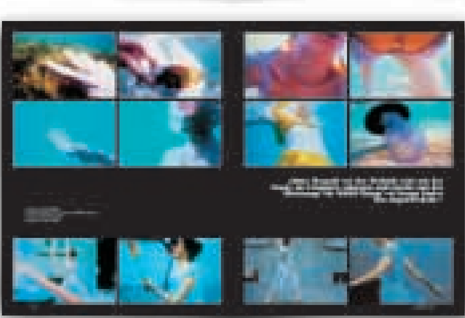
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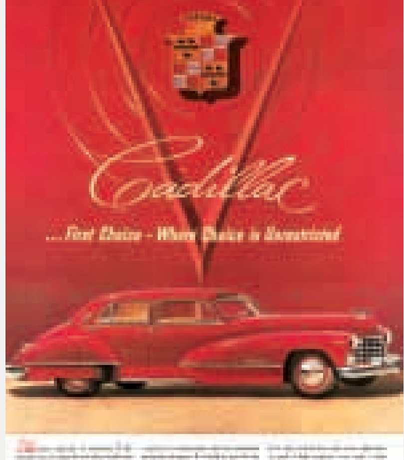


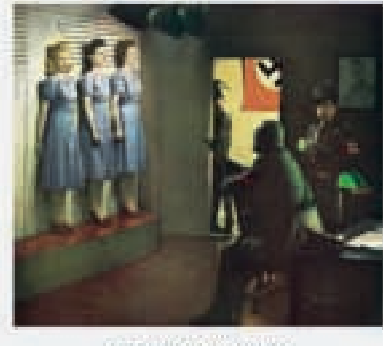
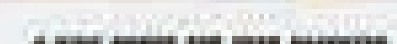
Don't think that because there are no male artists in this book that it's any less a comprehensive guide to 20th-century art and art movements. And don't expect a quaint, lightweight offering: this hefty baby weighs in at 576 pages and features more than 90 international artists from the 20s to the turn of the millennium. The media covered range from the standard painting, sculpture, and photography to concept art, performance, body art, video, feminist actions, installations, and interactive projects. Many of the century's greatest artistic talents grace the pages of this tome, each artist represented by six pages of illustrations and photographs covering the various phases of her life and work, including biographical portraits and text. Presented in alphabetical order by artist, *Women Artists* is an indispensable reference guide and a joy to flip through.

The editor:
Uta Grosenick has worked at the Deichtorhallen in Hamburg and the Bundeskunsthalle in Bonn, and was curator at the Kunstmuseum Wolfsburg. Since 1996 she has been working as freelance editor (*Art at the Turn of the Millennium*, TASCHEN, 1999) and organizer of exhibitions.

of all kinds are more likely to come upon it with an














Colorful capitalism

Ads that read like pulp fiction

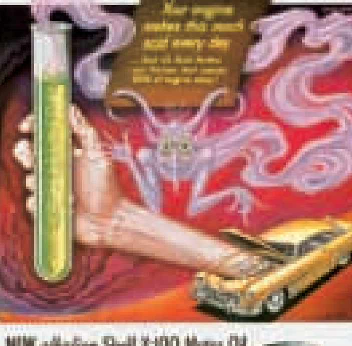
Zoom back in time to mid-century America. For our new series covering the entire century, we've collected thousands of ads for cars, travel, technology, liquor, cigarettes, movies, appliances, furniture, war bonds, toothpaste, you name it—the full spectrum of products and services available to the eager American consumer. Wonderfully illustrated, these ads in our first two installments portray an accurate picture of the colorful capitalism that dominated the spirit of the 40s and 50s. Surprisingly, not too many of these ads would make it past today's censors: politically incorrect more often than not, these advertisements touting the glories of the all-American, squeaky-clean persona and the white, nuclear family often hint at the sexist and racist mentality of the time. Bursting with fresh, crisp colors, these ads have been digitally retouched to look as bright and new as the day they first hit the newsstands.

The 40s

World War II brought unprecedented pride and prosperity to the American people and nothing better mirrors the new wave of consumerism and progress than the ads of the time. From Western Electric communication tools (for "the modern battlefield") to Matsom sea liners ("Toward a Richer Tomorrow") to Seagram's whiskey (for "Men Who Plan Beyond Tomorrow") to the Hoover vacuum ("For every woman who is proud of her home"), the flood of products and services for every occasion or whim was practically endless. It's hard to believe that the company who made your ultra-compact mobile phone was once advertising portable radios with "Motorola: *More* radio pleasure for *less* money," or that Electrolux didn't have any







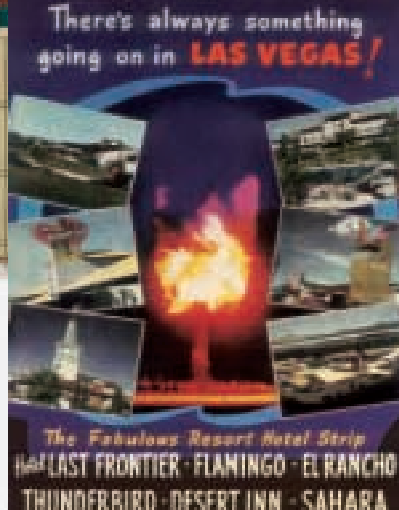


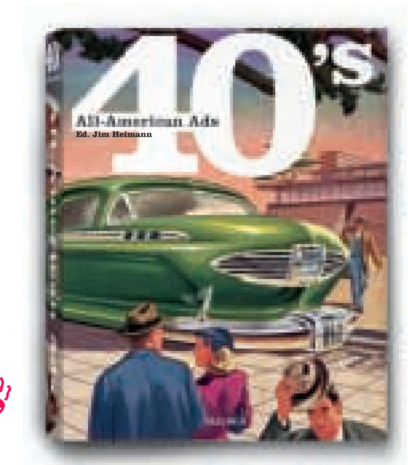


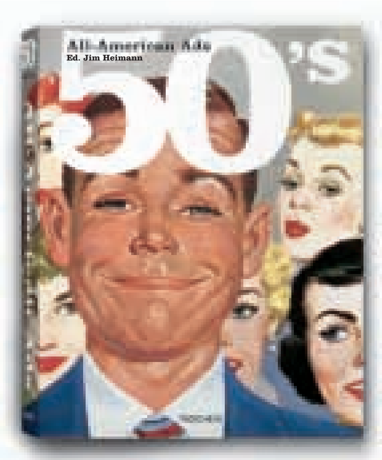














qualms about using Mandy, the portly black maid, to promote their new silent refrigerators: "Lor-dy, it sure *is* quiet!" You'll also find some familiar products that, amazingly, haven't changed at all over the years, such as juicy Dole pineapples and wholesome Campbell's soup. Yumm.

The 50s
As McCarthyism swept across the United States and capitalism was king, white America enjoyed a feeling of pride and security that was reflected in advertising. Carelessly flooding society with dangerous misinformation, companies in the 50s promoted everything from vacations in Las Vegas, where guests could watch atomic bombs detonate, to cigarettes as healthy mood-enhancers, promoted by a baby who claims his mother feels better after she smokes a Marlboro. From "The World's Finest Automatic Washer" to the Cadillac which "Gives a Man a New Outlook," you'll find a colorful plethora of ads for just about anything the dollar could buy. Oh, and "Have you noticed how many of your neighbors are using Herman Miller furniture these days?" If only you could really travel back in time and pick up a few chairs for your collection . . .

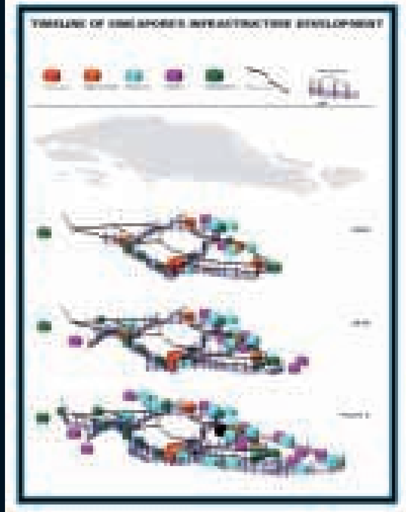
All-American Ads of the 40's Jim Heimann / English/German/French
Flexi-cover, 600 pp., 1,000 ills. / US$ 40 / £ 20 / DM 49,95 / € (F) 32 / PES 4.995 / ¥ 4,500

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Flexi-cover, 1,000 pp., 1,400 ills. / US$ 40 / £ 20 / DM 49,95 / € (F) 32 / PES 4.995 / ¥ 4,500

something they would never have expected to." —*Picture*, New York

Harvard Design School's Project on the City is a graduate thesis program that examines the effects of modernization on the urban condition. Each year the Project on the City studies a specific region or phenomenon, and develops a conceptual framework and vocabulary for urban environments that cannot be described within the traditional categories of architecture, landscape, or urbanism. In order to understand new forms of urbanization, thesis advisor Rem Koolhaas and students from the fields of architecture, landscape, and urbanism document and analyze areas of study through a combination of field research, statistical analysis, historical developments, and anecdotes. The result of each project is an intensive, specialized study of the effects of modernization on the contemporary city.

During the years 1997 and 1998, Harvard's graduate students concentrated their studies on the phenomenon of shopping as the primary mode of urban life. As a generative engine of urbanization, shopping has become a defining element of the modern city, and, in many cases, the reason for its existence. Research for this project, targeting the United States, Europe, and Asia, focuses on retail technologies, marketing strategies, and the hybridization of retail and cultural/recreational environments. Including essays ranging from "Disney Space: Urban Template" to "Three-Ring Circus: The Double Life of the Shopping Architect," as well as hundreds of diagrams, floor plans, and photographs, the *Harvard Design School Guide to Shopping* explores the ways in which shopping has refashioned the contemporary city.





"Not only is shopping melting into everything, but everything is melting into shopping."

— Sze Tsung Leong





Harvard Design School Guide to Shopping Harvard Design School Project on the City and Rem Koolhaas / English / Hardcover, 800 pp., 1,000 ills. / US$ 50 / £ 30 / DM 75 / € (F) 48 / PES 7.495 / ¥ 6,500





Air Conditioning.

The editors:
Chuihua Judy Chung is principal of CODA Group (Content Design Architecture) in New York, whose projects encompass editorial and publication work, as well as graphic and architectural design. She is editing the forthcoming *Owning a House in the City*, a study on low-income housing in the U.S.
Jeffrey Inaba, a partner of AMO (Architecture Media Organization), is presently writing a book on the work of Gordon Bunshaft and Kevin Roche.
Rem Koolhaas is principal of the Office for Metropolitan Architecture, Rotterdam, and the author of *Delirious New York* and *S,M,L,XL*. He is the recipient of the 2000 Pritzker Prize.
Sze Tsung Leong is principal of CODA Group (Content Design Architecture) in New York. With Chung, he has designed and edited *The Charged Void: Architecture*, the complete works of Alison and Peter Smithson. Leong is the co-editor and designer of *Slow Space* (Monacelli, 1998).

The authors:
Tae-Wook Cha, Chuihua Judy Chung, Jutiki Gunter, Daniel Herman, Hiromi Hosoya, Jeffrey Inaba, Rem Koolhaas, Sze Tsung Leong, Kiwa Matsushita, John McMorrough, Juan Palop-Casado, Markus Schaefer, Tran Vinh, Srdjan Jovanovich Weiss, Louise Wyman

"I was shocked recently when I was in Lagos, Nigeria, and I



found my book at the airport. So even in the heart of

land transport > RAILWAY L5

GUANGZHOU THIS WAY

GUANGZHOU CENTRAL STATION

ports > SHENZHEN YANTIAN PORT P3

Yantian Port one of the four international deep-water ports in China, is located in the northeast of Dapeng Bay in Shenzhen, 53 nautical miles from Hong Kong Victoria Harbor, 75 nautical miles from Zhuhai and 121 nautical miles from Huangpu Port of Guangzhou. Highways that link Yantian Port to the GSZ Superhighway and Huizhou are under construction. Yantian Port and Shekou Port are connected by a railway, which was completed in 1995.

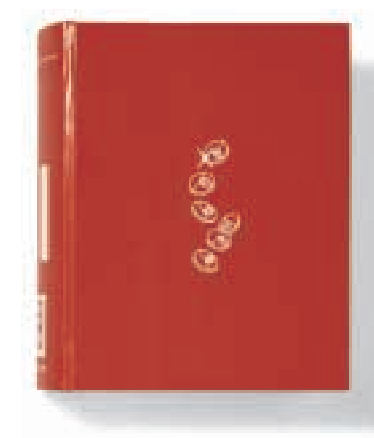
TO HONG KONG

TO ZHUHAI

Africa he can get his books distributed." —Rem Koolhaas in *Vanity Fair*

The new urban condition

Great Leap Forward Harvard Design School Project on the City and Rem Koolhaas / English / Hardcover, 800 pp., 800 ills.
US$ 50 / £ 30 / DM 75 / € (F) 48 / PES 7.495 / ¥ 6,500



In 1996–97, Harvard's graduate students studied China's Pearl River Delta (PRD), a cluster of five cities with a population of twelve million that will probably reach thirty-six million by the year 2020. The establishment in the PRD of Special Economic Zones—"laboratories for the contained unleashing of capitalism"—has hastened an unprecedented experiment in urbanization on an astonishingly large scale. *Great Leap Forward* contains essays that explore, in a theoretical and statistical context, the results of this rapid modernization, which has produced an entirely new urban substance.



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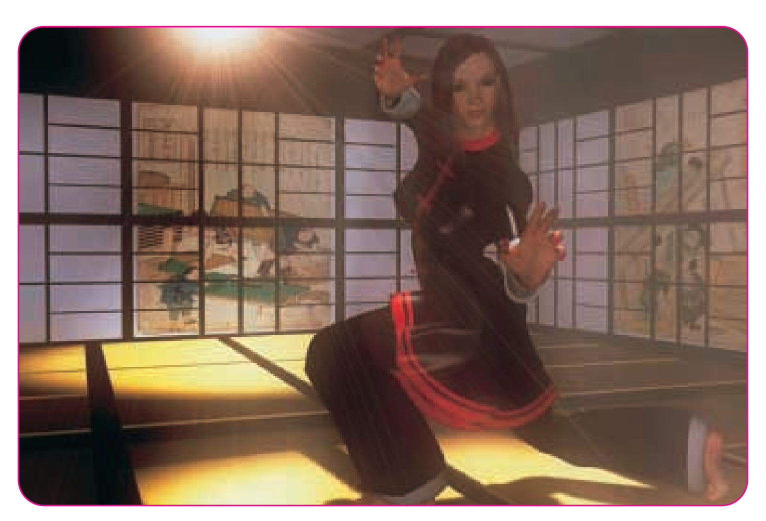
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The authors:
Bernard Chang, Mihai Craciun, Rem Koolhaas, Nancy Lin, Yuyang Liu, Katherine Orff, Stephanie Smith, with Qingyun Ma

"Shaking up the often conservative standards of traditional

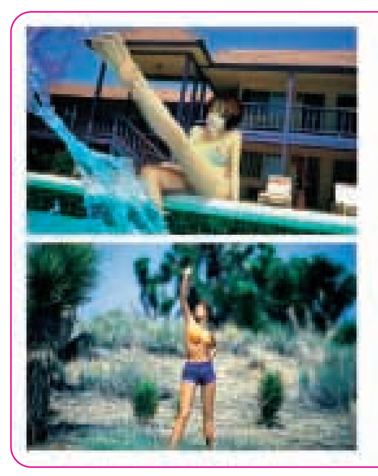
Almost real
Building women out of bits and bytes

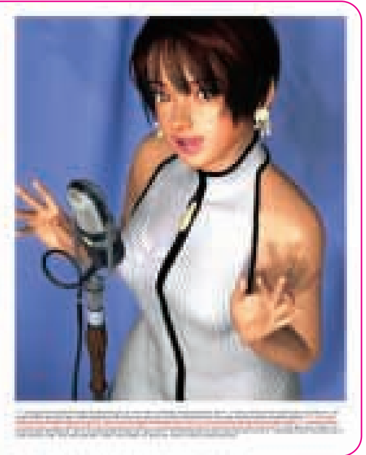


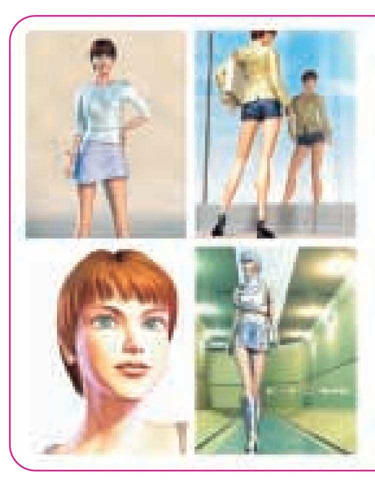
TASCHEN goes digital!

The first book in our groundbreaking new series on digital culture focuses on beauty and cutting-edge computer-generated female characters. Whereas most books on digital creation concentrate on technique and include detailed "how-tos," *Digital Beauties* is all about exploring the artistic achievements of today's best designers without a lot of complicated technical jargon. Here you'll discover a host of digital beauties from all around the world and a dizzying array of styles and techniques—moody black-and-white nudes, surreal portraits, Lara Croft-style adventure chicks, sleek ultra-futuristic babes, etc. Both 2D and 3D design are covered, with an emphasis on the latter; some images are so stunningly lifelike it's hard to believe they're 100% computer generated. In an age in which virtual characters are being copyrighted left and right, it's about time you got to know some of the "people" you'll be coming across in the future on TV and even in film; one such example is Steven Stahlberg's lovely Webbie Tookay, the first virtual model to sign with Elite Digital Models. Some of these digital creations have even been included in "sexiest women" lists—along with real humans, of course!

— Almost 100 artists from all around the world, with biographical and contact information and samples of their best work
— Inspirational approach with stylistic advice for amateur creators
— Stunning graphics

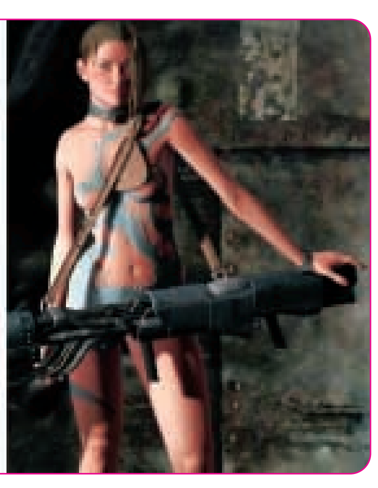
















Digital Beauties Julius Wiedemann / English/German/French and English/French/Japanese editions / Flexi-cover, 576 pp., 800 ills.
US$ 40 / £ 20 / DM 49,95 / € (F) 32 / PES 4.995 / ¥ 4,500

doing it." —*Elle Decoration*, Paris "The name TASCHEN signifies beauty, culture,

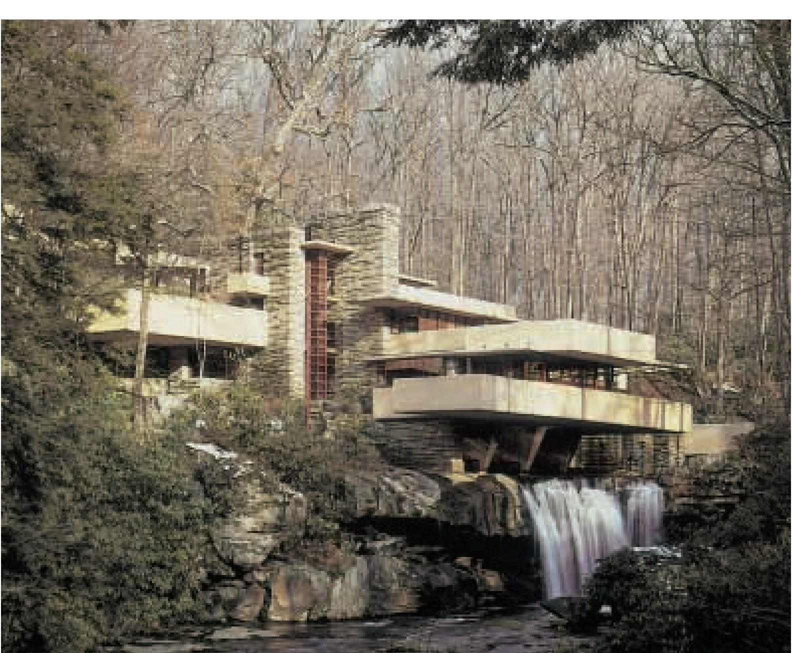
The best is back
(and now it's even better)

The classic TASCHEN textbook is back with a vengeance. This updated, revised edition of *Architecture in the Twentieth Century* includes coverage up until 2001, more color photos, more architect biographies, new chapters on deconstructivism and the new living architecture … it all adds up to the best review of 20th-century architecture you could hope for. From Frank Lloyd Wright to Gaudi to Frank O. Gehry to Shigeru Ban and all the best stuff in between, it's all here. The chronologically organized chapters put it all into perspective, illustrated by hundreds of large-format photos as well as a plenitude of drawings and floor plans. The biographical appendix covers all of the century's greatest architects, including today's new talents. An indispensable reference work and an absolute must for all lovers of architecture!

The editor:
Peter Gössel runs a practice for the design of museums and exhibitions. This book joins *Julius Shulman*, *R. M. Schindler*, *John Lautner* and *Richard Neutra* which he previously edited for TASCHEN.

The author:
Gabriele Leuthäuser worked as a scholarly associate at Centrum Industriekultur Nürnberg until 1984. Since then she has established herself as a freelance consultant for exhibitions, museums, and industrial enterprises.

Architecture in the Twentieth Century Peter Gössel, Gabriele Leuthäuser
English, German, French, Spanish, Portuguese and Dutch editions / Flexi-cover, 448 pp., 600 ills. / US$ 40 / £ 20 / DM 49,95 / € (F) 32 / PES 3.995 / ¥ 4,500

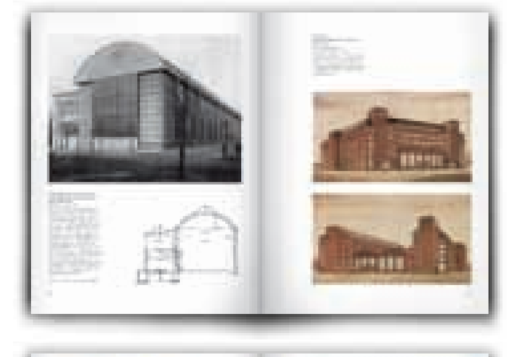


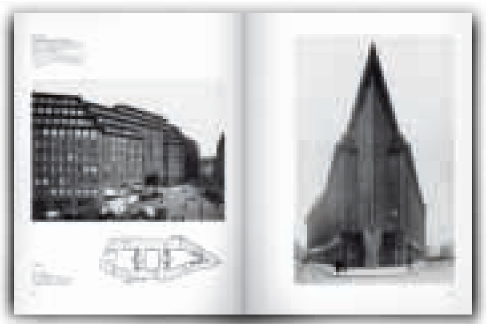








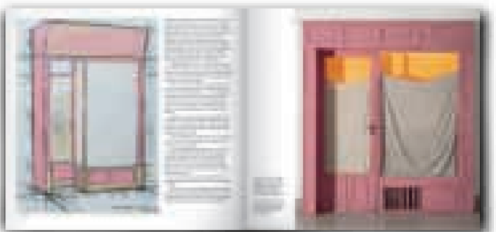












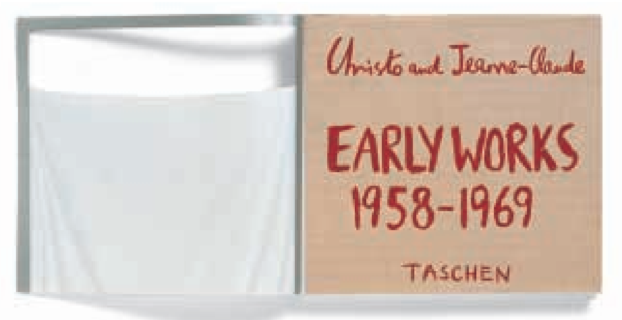




Christo and Jeanne-Claude. Early Works 1958–1969 Lawrence Alloway, David Bourdon, Jan van der Marck, Alexander Tolnay / English/German/French / Softcover, format: 29 x 27 cm (11 3/8 x 10 5/8 inches), 276 pp., 405 ills. US$ 40 / £ 20 / DM 49,95 / € (F) 32 / PES 4.995 / ¥ 5,000

**Original cover design by Christo and Jeanne-Claude





En route to the Reichstag

The roots of an extraordinary pursuit

Never before has a comprehensive survey been brought together to demonstrate the developments of Christo and Jeanne-Claude's early works. Beginning with pieces created in Paris and Europe between 1958 and 1964—*Packages, Wrapped Objects, Oil Barrels Structures, Show Cases* and *Store Fronts*, the first proposals for Urban Temporary Objects, and Wrapped Public Buildings, 1961—the book continues to the early 60s, a period during which Christo and Jeanne-Claude began moving their work out of the studio into open spaces to involve the general public with their art, such as the realizations of *Dockside Packages, Cologne Harbor, 1961,* and *Wall of Oil Barrels—Iron Curtain, Rue Visconti, Paris 1961–62.* Finally, the book features the art created after they moved to New York in 1964, including preparatory studies (drawings, collages, and scale models of proposals for urban and rural temporary works) and realizations of the first Wrapped Public Buildings, *Kunsthalle Bern Wrapped, 1968, Wrapped Tower and Wrapped Fountain, Spoleto 1968, 5,600 Cubicmeter Air Package, documenta IV, Kassel 1967–68,* and *Museum of Contemporary Art, Chicago, Wrapped, 1969.*

Early Works 1958–1969 ends with *Wrapped Coast, One Million Square Feet, Little Bay, Sydney, Australia 1968–69.* The monumental wrapping of that coastline was only a taste of things to come in the following decades.

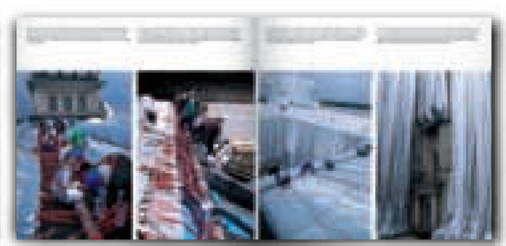
**The publication of *Christo and Jeanne-Claude: Early Works 1958–1969* coincides with the exhibition of 384 early works from the collections of 39 museums and 121 private collectors in Argentina, Australia, Belgium, Canada, England, France, Germany, Greece, Holland, Israel, Italy, Japan, Spain, Sweden, Switzerland, the United States and Venezuela.

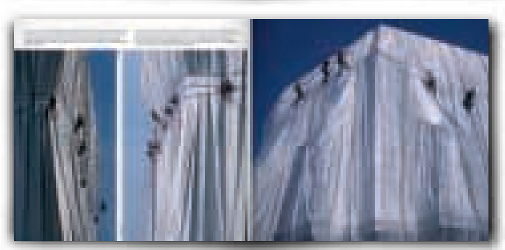
The authors:
Lawrence Alloway (1926–1990) was curator of avant-garde exhibitions in London (Institute of Contemporary Art) and New York (Guggenheim Museum).
David Bourdon (1934–1998) met Christo and Jeanne-Claude in 1964, when they arrived in New York. He was an art critic, jounalist, and book author (among them on Christo, 1970, Calder, 1980, Warhol, 1989). He worked closely with Christo and Jeanne-Claude on all their project books, lastly on *Wrapped Reichstag, Berlin 1971–95* for TASCHEN.
Jan van der Marck facilitated one of the first *Air Packages* by Christo and Jeanne-Claude, as curator of the Walker Art Center in Minneapolis in 1966. As director of the Museum of Contemporary Art, Chicago, he invited Christo and Jeanne-Claude to wrap the building, floor and stairway of the museum in 1969. He is today a consultant to the Detroit Institute of Arts.
Alexander Tolnay studied art history in Vienna. He is Director of the Neuer Berliner Kunstverein, Berlin.



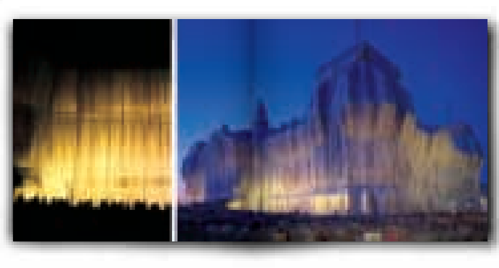
Christo and Jeanne-Claude. Wrapped Reichstag, Berlin 1971–95
David Bourdon, Michael S. Cullen / Photographs by Wolfgang and Sylvia Volz
English/German / Softcover, format: 29 x 27 cm (11 3/8 x 10 5/8 inches), 156 pp., 260 ills. / US$ 30 / £ 15 / DM 29,95 / € (F) 21 / PES 3.995 / ¥ 3,500











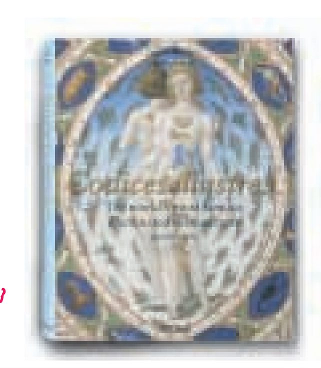
event." —*Madame Figaro*, Paris "As a company, TASCHEN prides itself on seeing the



kind of satisfaction artists and photographers have when their

Magnificent manuscripts

From *The Book of Kells* to Boccaccio's *Decameron* and from the *Vienna Genesis* to Dante's *Divine Comedy*— see the breathtaking originals of 167 of the greatest classics of all time.













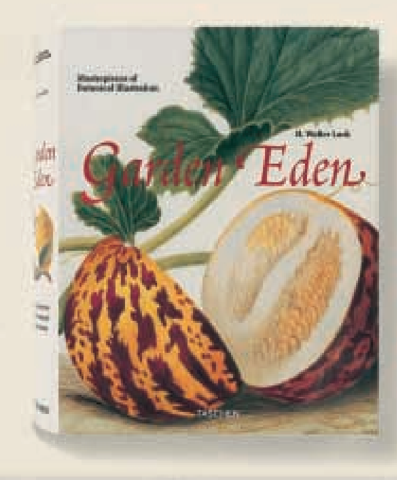
This lavishly produced book introduces the reader to the fascinating world of medieval miniature painting and illumination. 167 of the most beautiful and important medieval scripts from the 4th century to 1600 are presented in chronological order and described in full. Each sample of script is headed by a highly informative synopses which serves to orient the reader at a glance. These synopses—together with the abundance of brilliant, large-format reproductions—make this book unparalleled in its field. Although the focus is on European manuscripts (French, Dutch, German, Italian, English and Spanish), examples have also been selected to illustrate the refinement and intricacy of manuscript illumination from non-European cultures (Mexican, Persian, Indian, Ottoman etc.). A 36-page appendix contains biographies of the artists as well as an extensive bibliography, an index and, most importantly, a glossary in which the technical terms used in the book can quickly be found. This is a rare opportunity to come face-to-face with incredibly precious treasures that one would otherwise never see—treasures once belonging to emperors and kings, and now worth many millions.

The authors and editor:
Ingo F. Walther was born in Berlin and studied medieval studies, literature and art history in Frankfurt am Main and Munich. He has published widely on literature and art, and presently lives in Alling, near Munich. The co-author is **Norbert Wolf**, Munich.

Codices illustres. The world's most famous illuminated manuscripts
Ingo F. Walther, Norbert Wolf / English, German and French editions / Hardcover with vellum jacket, 504 pp., 670 ills. / US$ 60 / £ 40 / DM 100 / € (F) 73 / PES 10.000 / ¥ 6,500

TASCHEN books come out. They are proud of the treatment they've

Heaven on earth











The long tradition of botanical illustration finds its tribute in this new book, whose publication coincides with the exhibition of botanical illustration at the National Library of Vienna. The book features 100 works from the library's extensive archives to be reproduced in *A Garden Eden. Masterpieces of Botanical Book Illustration.*

Beginning with 6th-century Byzantine manuscripts, *A Garden Eden* traces the tradition right up through recent publications of the 20th century. With positively exquisite color reproductions, this is truly a divine book.

A Garden Eden. Masterpieces of Botanical Illustration H. Walter Lack
English, German and French editions / Flexi-cover, 576 pp., 483 ills. / US$ 40 / £ 20 / DM 49,95 / € (F) 40 / PES 4.995 / ¥ 4,500

See the house where Pippi Longstocking grew up

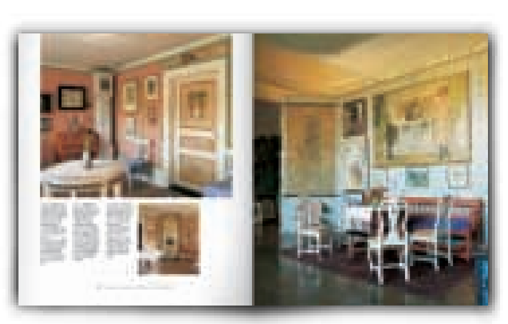
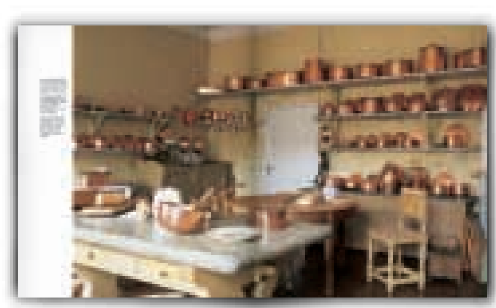
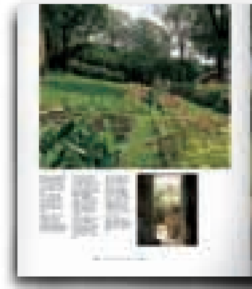
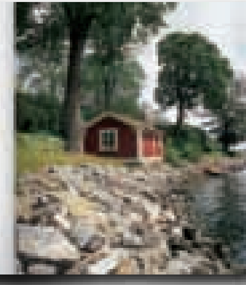
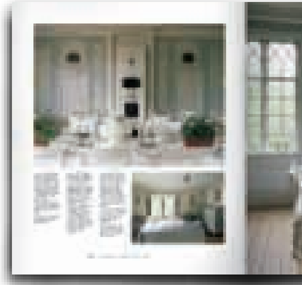
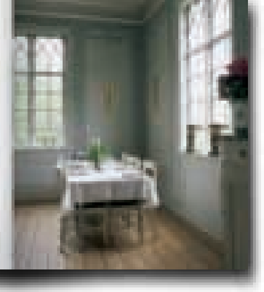
Country Houses of Sweden Ed. Angelika Taschen / Barbara and René Stoeltie
English/German/French, Spanish/Italian/English, Swedish/Danish/English and Dutch/English/French editions / Padded cover, 192 pp., 232 ills. / US$ 25 / £ 13 / DM 29,95 / € (F) 21 / PES 2.995 / ¥ 3,000

From illustrator Carl Larsson's house in Dalarna to the childhood home of Astrid Lindgren, the creator of Pippi Longstocking, in Näs, some of the very best examples of traditional Swedish architecture and interior design are included here. The text sets the sumptuous photographs in their proper cultural and historical contexts. *Country Houses of Sweden* is a wonderful treat for anyone who loves Sweden or wants to discover its romantic countryside charm.

The editor:
Angelika Taschen studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987 she has published numerous titles on the themes of architecture, photography, design and contemporary art. She conceived TASCHEN's Interiors series in 1994 and the Country Houses series in 1999.

The authors:
Barbara and René Stoeltie both began their career as artists and gallery owners. With René as photographer and Barbara as writer, they have been collaborating on interior design articles since 1984, contributing to such influential magazines as *Vogue, The World of Interiors, AD, Elle, House and Garden, Country Living*, and *House Beautiful*.




a big fan of TASCHEN books for many years, I'm really impressed with



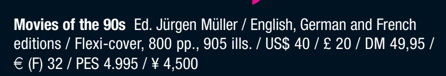




Movies covered

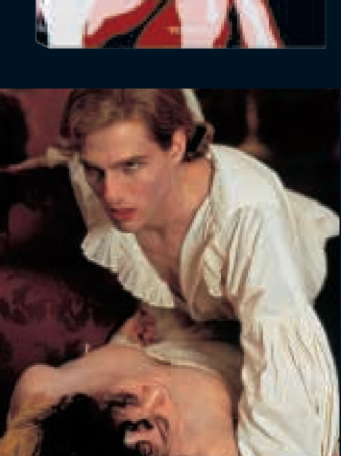
All About My Mother
Almost Famous
American Beauty
Apollo 13
Arizona Dream
As Good As It Gets
Babe
Bad Lieutenant
Basic Instinct
Batman Returns
The Beautiful Troublemaker
Being John Malkovich
The Big Lebowski
Black Cat, White Cat
Blade
The Blair Witch Project
Boogie Nights
Boyz N the Hood
Braveheart
Breaking the Waves
The Bridges of Madison County
Buena Vista Social Club
Buffalo '66
Cape Fear
Casino
The Celebration
Chungking Express
Conspiracy Theory
Crash
Crouching Tiger, Hidden Dragon
Dancer in the Dark
Dead Man
Dead Man Walking
Delicatessen
Disclosure
Ed Wood
The English Patient
Erin Brockovich
Eyes Wide Shut
Face/Off
Farewell My Concubine
Fargo
A Few Good Men
Fight Club
The Firm
Forrest Gump
Four Weddings and a Funeral
From Dusk Till Dawn
The Fugitive
The Full Monty
Gattaca
Gladiator
Good Will Hunting
Groundhog Day
Happiness
Hate
Heat
High Fidelity
Husbands and Wives
The Ice Storm
In the Line of Fire
The Insider
Interview With the Vampire: The Vampire Chronicles
Jackie Brown
JFK
Jurassic Park
Kids
Kolya
L.A. Confidential
The Lawnmower Man
Leaving Las Vegas
Léon/The Professional
Life is Beautiful
The Limey
The Lion King
Lock Stock and Two Smoking Barrels
Lost Highway

TASCHEN goes to Hollywood, Hong Kong, Cinécittà, Babelsberg & Bollywood



Movies of the 90s Ed. Jürgen Müller / English, German and French editions / Flexi-cover, 800 pp., 905 ills. / US$ 40 / £ 20 / DM 49,95 / € (F) 32 / PES 4.995 / ¥ 4,500



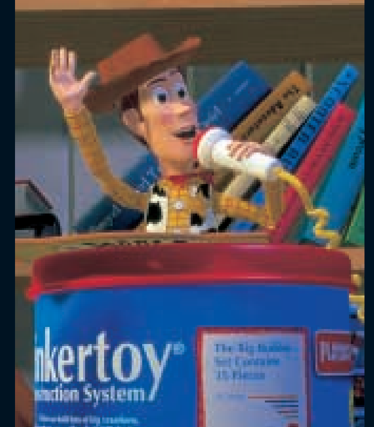


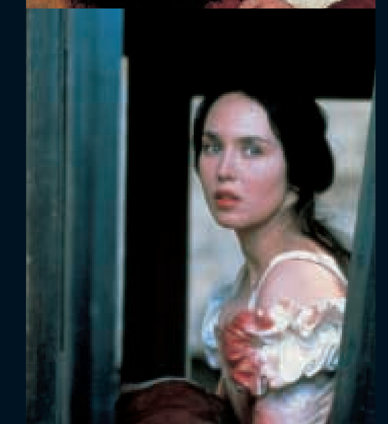












your recent efforts including the small ICONS books which are an

The Lovers on the Bridge
Magnolia
Mars Attacks!
The Matrix
Maybe… Maybe Not
Men in Black
The Messenger: The Story of Joan of Arc
The Million Dollar Hotel
Mission: Impossible
Mission: Impossible 2
My Best Friend's Wedding
My Own Private Idaho
Natural Born Killers
Notting Hill
O Brother, Where Art Thou?
Out of Sight
The People vs. Larry Flynt
A Perfect World
Philadelphia
The Piano
The Player
Point Break
Pulp Fiction
Queen Margot
Raining Stones
Raise the Red Lantern
Romeo & Juliet
Rumble in the Bronx
Run Lola Run
Saving Private Ryan
Schindler's List
Scream
Se7en
Sense and Sensibility
Shakespeare in Love
Shall We Dance?
The Shawshank Redemption
Short Cuts
The Silence of the Lambs
The Sixth Sense
Sleepy Hollow
Space Cowboys
Speed
Star Wars: Episode I – The Phantom Menace
The Straight Story
Terminator 2: Judgment Day
The Sweet Hereafter
Thelma & Louise
There's Something About Mary
The Thin Red Line
Three Colours: Blue
Titanic
Toy Story
Traffic
Trainspotting
True Lies
The Truman Show
Twelve Monkeys
Twin Peaks—Fire Walk with Me
Unforgiven
What Lies Beneath
When We Were Kings
You've Got Mail

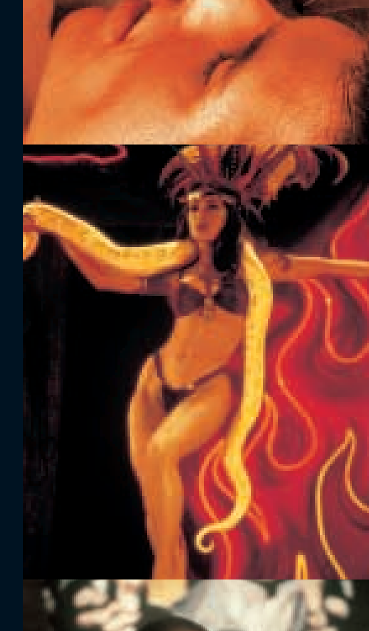
Archives: Filmbild Fundus Robert Fischer/Buena Vista/Hollywood Pictures, Columbia Warner Brothers, Kinowelt, Pandora Film, Paramount/Universal/UIP, Prokino, Scotia/Miramax, 20th Century Fox











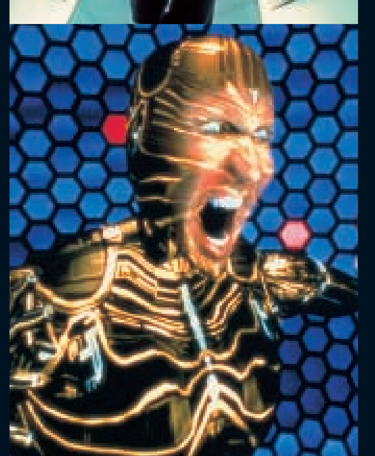
The first installment in TASCHEN's new film series—upcoming titles include *Movies of the 80s* (we're working our way backwards through the whole century in film) and *Directors A-Z*.

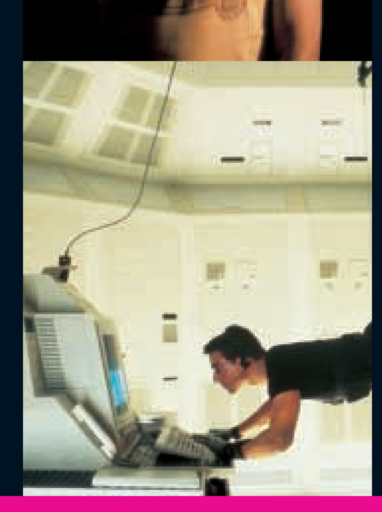
Features:
— four to ten pages for each film, including lots of illustrations, cast/crew credits, and a summary of the film describing the genre, history, filming, facts, budget, box office, etc.
— List of Academy and film festival awards
— Bloopers, trivia, memorable lines, gossip
— Actor, director, subject, and title indexes







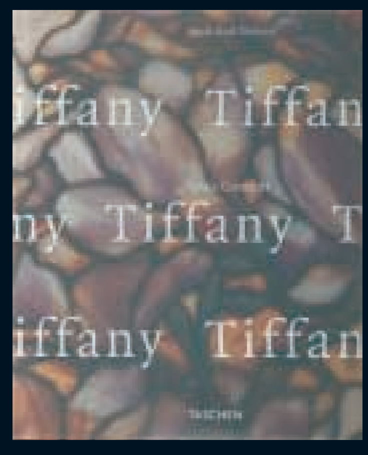


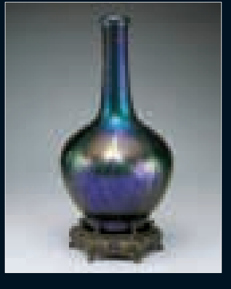


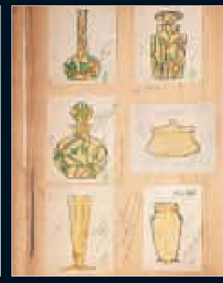
The definitive guide to 90s cinema
Hey, did you realize you were making history when you went to see *The Blair Witch Project*, one of the most profitable movies ever made? Do you know what it took to recreate the sinking of the *Titanic*, what a jump cut is, or who the leading box office stars of the 90s are? These are just a few of the countless things you'll learn in this new book dedicated to the last ten years of celluloid history. With a total of 140 movies covering the years 1991 to 2000, this guide takes you from *The Silence of the Lambs* to *Shall We Dance?* to *Magnolia,* covering a wide range of genres, budgets, and cultures, and revealing details from behind the scenes. Packed full of photos and film stills, *Movies of the 90s* is an opulent factbook that any self-respecting movie-goer shouldn't be without.

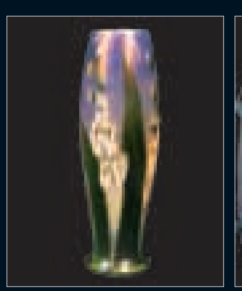
The editor: **Jürgen Müller**, born 1961, studied art history in Bochum, Paris, Pisa and Amsterdam. He has worked as an art critic, a curator of numerous exhibitions, a visiting professor at various universities, and has published books and numerous articles on topics dealing with the history of art and the cinema. He currently teaches cinema history in Paris (Sorbonne Nouvelle) and lives in Hamburg and Paris.

educator's dream." —David Meckel, Dean of Architecture at California College of Arts & Crafts [CACC]

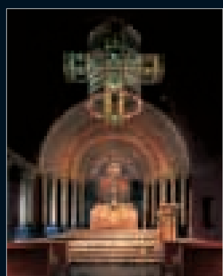












Louis Comfort Tiffany Jacob Baal-Teshuva / English/German/French / Hardcover with vellum jacket, 352 pp., 302 ills. / US$ 40 / £ 20 / DM 49,95 / € (F) 32 / PES 5.995 / ¥ 5,000

Color ell

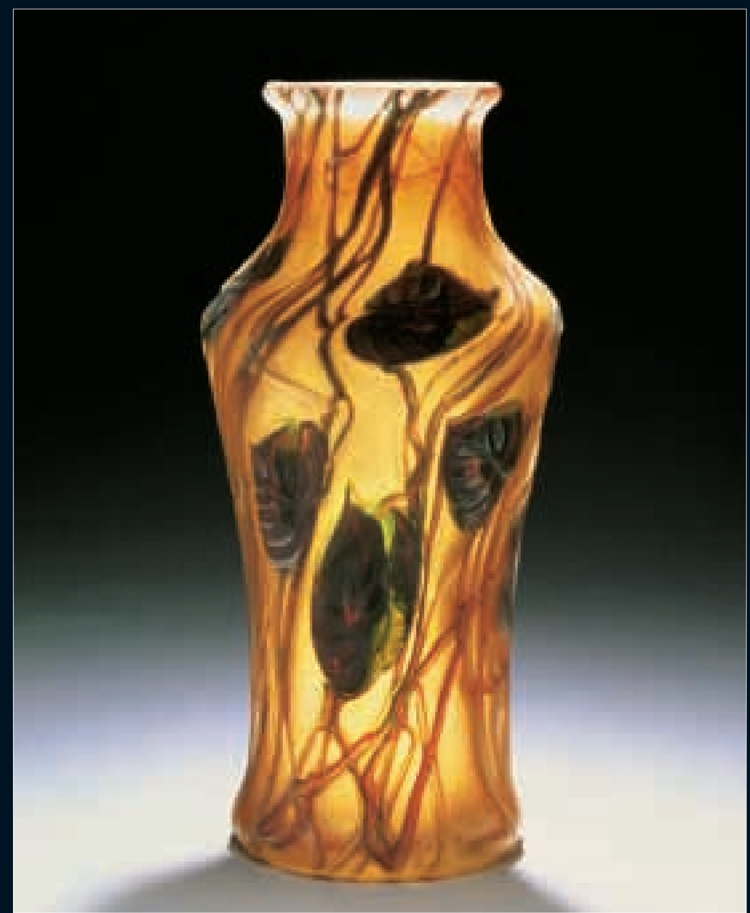
Tiffany's magical lamps and stained glass

This lavish volume provides an overview of the fifty-year career and the highly innovative and creative work of Louis Comfort Tiffany (1848–1933). The inventor of Favril Glass, an opalescent glass with deep, glowing color that far surpassed, in quality and beauty, all existing techniques, Tiffany was one of the most original and influential designers and America's leading exponent of Art Nouveau. Tiffany Studios, founded in 1889, were well known for their use of sensuous, organic, natural and floral forms. Tiffany's iridescent colored vases and his lampshades with their haunting colors became extremely popular and sought after the world over. Although known primarily as a glass artist, Tiffany was also involved in interior design, furniture, rugs, ceramics, mosaics, jewelry, bronzes, desk sets, mirrors and more. He decorated the White House, as well as the homes of Mark Twain, Cornelius Vanderbilt, Andrew Carnegie and others.

With some 400 color plates, text by Jacob Baal-Teshuva, a documentary index, and an illustrated biography/bibliography, *Louis Comfort Tiffany* pays homage to the brilliant life's work of the man who revolutionized both the art and technique of stained glass.

The author:
Jacob Baal-Teshuva is an author, critic, and freelance curator. He studied at the Hebrew University in Jerusalem and at the New York University. His numerous publications include works on Marc Chagall, Christo and Jeanne-Claude, Alexander Calder, Andy Warhol and Jean Michel Basquiat.





 "An homage that takes the form of an elegy." —*Le Monde*, Paris, on *Tiffany*



Eye on fashion: Twenty years of cutting-edge style from *i-D*

You've come a long way, baby! In two decades, *i-D* went from being sold out of the trunk of a car to the forefront of contemporary fashion culture. *Smile i-D* is the complete guide to the magazine that brought the underground into the spotlight and a whole new dimension to the world of fashion.

As founder and editor-in-chief Terry Jones writes, "A cross between a menu and a diary, *Smile i-D* maps the magazine's journey beyond the veneer of regular fashion." Finding music and street culture more interesting than the traditional fashion world, Jones abandoned his post as Art Director at British *Vogue* in 1977 to embark on a journey that has revolutionized not only the world of fashion magazines, but arguably fashion itself.

Blending fashion and social documentation, early issues of *i-D* (major collector items now) consisted of 40 pages stapled together and sold for 50p. Journalistic in spirit and revolutionary in form, the magazine sought to show the world the gritty, real side of fashion as seen in the streets of London—kilts, mohawks, safety pins and all. When newsagents hesitated to sell *i-D* because of finger injuries resulting from the staples, early supporters helped by selling issues from the trunk of a Cadillac. Lots of teamwork and innovation helped *i-D* become one of the world's most respected fashion magazines and today it can be found at newsstands practically everywhere around the globe (minus the staples).

Smile i-D incorporates a spread from each issue of the magazine thus far. Watch out for the photographers (such as Wolfgang Tillmans, Nick Knight, Juergen Teller) and celebrities who were featured here before the rest of the world even knew who they were. And don't forget to check out the Madonna cover from issue 14: you'll find out why her famous mole appears on the wrong side of her face.

Smile i-D. Fashion and Style. The Best from Twenty Years of i-D Ed. Terry Jones / Introduction by Dylan Jones / English/German/French / Flexi-cover, 608 pp., 816 ills. / US$ 40 / £ 20 / DM 49,95 / € (F) 32 / PES 4.995 / ¥ 4,500

"*i-D*'s playful, spunky spirit keeps us hooked for all 608 pages." —*Village Voice*, New York, on *Smile i-D*



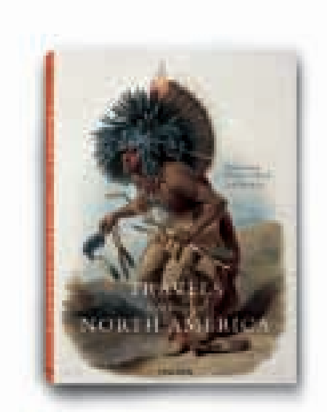


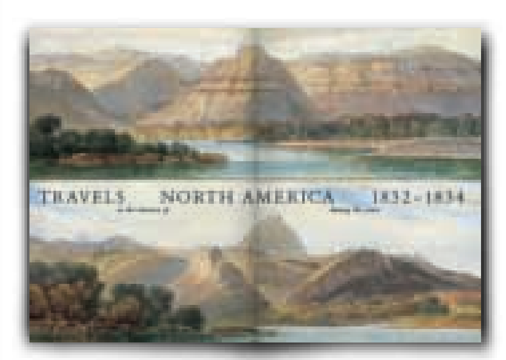
Tribal times
When the West was wild

Travels in the Interior of North America Illustrations by Karl Bodmer, introduction by Sonja Schierle / English, German and French editions / Hardcover, 264 pp., 180 ills.
US$ 40 / £ 20 / DM 49,95 / € (F) 32 / PES 4.995 / ¥ 5,000

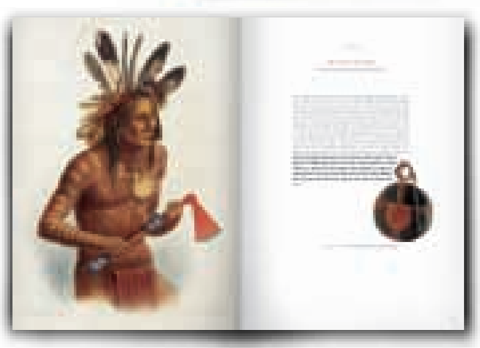
Travels in the Interior of North America provides a rare and privileged look at Native American life and customs before the invention of photography. Extensive travels conducted by Maximilian, Prince of Wied, and Swiss painter Karl Bodmer from 1832 to 1834 through the inner parts of North America resulted five years later in the publication of the first book to present paintings and descriptions of Native American life in skilled, painstaking detail. The sumptuous pictures reprinted here, depicting battle scenes, landscapes, portraits, and still lifes, are taken from an extremely rare, hand-colored copy of the original publication. Excerpts from Wied's journals serve as keys to the multitude of details contained within each image, giving historical information about the rituals, clothes, and tools of the Native Americans, including well-known figures such as Mató-Tópe. An introduction by anthropologist Sonja Schierle brings the book into a contemporary perspective, incorporating modern photographs of the artifacts Wied brought back to Europe.
Since most of us will never have the opportunity to see Wied and Bodmer's marvelous original publication, TASCHEN brings you the next best thing—a reproduction of impeccable quality, for anyone and everyone to study and enjoy.

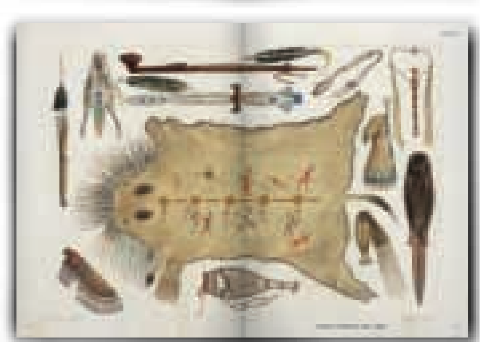
The author:
Sonja Schierle, born 1950, studied anthropology, political science and geography at the Johann Wolfgang Goethe University, Frankfurt am Main, and the University of Minnesota. In 1997 she became head of the Department for North America at the Linden-Museum (Federal Museum for Ethnography), Stuttgart. She has authored numerous publications on the current life situation of the native Indian population of North America, and contributed to exhibitions on the topic. Her studies and research projects make her a frequent visitor to North America.













"Today the photos seem remarkably tame, but they also

Down and dirty

Sexy, subversive, and sensational wrestling

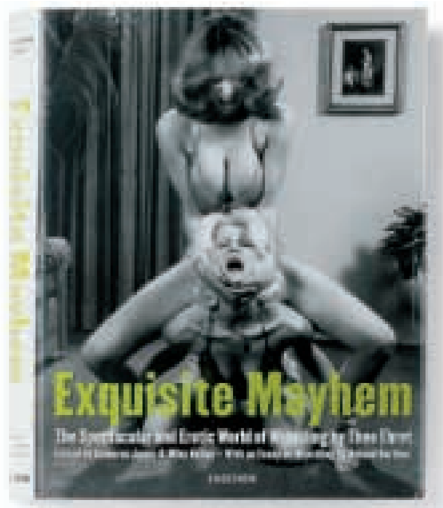
Discover the world of wrestling that was too hot for T.V.! Photographer Theo Ehret's fabulous archives have been dug up by artists Cameron Jamie and Mike Kelley and brought together for the first time in publication. Not only will you see the most famous wrestlers of the 60s and 70s in action, but you'll learn all about a sub-genre of pro wrestling known as "apartment wrestling." Pitting voluptuous bikini-clad women against one another in a staged photography set, apartment wrestling is what many a male fantasy is made of, and there is no better way to appreciate the merits of this unique and rare "sport" than in the classic photographs of Theo Ehret. With almost 500 illustrations, an essay on wrestling by Roland Barthes, biographical photos, and an interview with Ehret, *Exquisite Mayhem* is not just for wrestling fans—it's a spectacular adventure into a lesser- known side of one of America's most popular forms of entertainment.

The editors:
Cameron Jamie has exhibited his artwork throughout the U.S. and widely in Europe. His artwork addressing the theme of wrestling has appeared in numerous bodies of work. Jamie is also an expert on the subject of North American professional wrestling and apartment wrestling.

Mike Kelley lives in Los Angeles and is an internationally renowned artist. He has exhibited widely, including solo museum exhibitions at the Whitney Museum in New York, Los Angeles County Museum of Art, and the Museu d'Art Contemporani de Barcelona.

Exquisite Mayhem. The Spectacular and Erotic World of Wrestling by Theo Ehret
Ed. Cameron Jamie and Mike Kelley / Essay by Roland Barthes / English/German/French and English/Japanese/French editions / Hardcover, format: 29 x 36.2 cm (11 3/8 x 14 1/4 inches), 488 pp., 498 ills. / US$ 60 / £ 40 / DM 100 / € (F) 60 / PES 10.000 / ¥ 7,500





Focus on wrestling: the real deal

Theo Ehret interviewed by Cameron Jamie

How old were you when you started to develop an interest in photography?
An uncle of mine had a camera shop; he was a photographer and I helped him. I was around fifteen or sixteen years old. He kept the shop until after the war, and I finally got hold of a camera. You had to be in some kind of photo business to get one.

What did you take pictures of?
People, buildings, anything of interest.



Did you shoot pictures during the war?
I took snapshots of all the guys in the Navy, wherever we went. I shot some combat scenes. I was able to get some film from the Navy even though they were very tight about it. Unfortunately, all those negatives were confiscated in prison camp. The only pictures I had left were the ones I sent home during the war.

So what happened after the war, did you continue to take pictures?
Well, not at first because after the war there were no cameras available. Almost everything was destroyed after the war, so everyone had to start from scratch. Some people had stuff hidden that you could buy. I started working jobs here and there to make a little money. In '48 or '49 I found a Retina and shot a lot of pictures of my kid. Then I really started to get more involved in taking pictures again, and in 1951 my aunt bought me a Contax 380. It's the camera I took all my pictures with coming overseas.

When did you come to the U. S.?
In late 1952, I knew a lot of big wheels in the army since I was stationed with the headquarters in Nuremberg. They all knew me and thought I should move to the United States. One German guy I knew talked me into it; he was already in the U. S. and asked me to put in an application. I thought it would take three to six years to get an answer, but six weeks later I got the answer that they had accepted me. I turned them down because I was not sure. I had just married my wife and we had just got an apartment. We had gone through so much paperwork just to get a place in Germany. But I finally asked my wife, "Do you want to go to America?" and she said, "Sure."

Were there any photographers that you liked?
I liked Stieglitz, Haas, a few others I can't remember. I liked the style of photography that I saw in books, and I subscribed to quite a few photography magazines.

Did you ever photograph female nudes at the time?
I did, but I wasn't too interested in it. I had to do it for school. They wanted to see what you could do with the body as a photo exercise. I wasn't too enthused by it. There was no interest. But I would shoot some portraits. I was never hopped-up about that cheesy stuff.

What was your first commercial work?
I worked for a PR agency who hired me to shoot whatever came about. He was an agent whom people would approach and say, "We need pictures of these people, we need pictures of these buildings, or the operating room in a hospital, or the interior of this room." You had to be a jack of all trades to shoot. By then I could shoot anything, in any situation. During that time, I photographed newly built modern buildings and homes in Los Angeles.

Then you set up your own photo studio?
1963 was when I opened my studio on Sunset Boulevard. The first work that came around was at the Olympic Auditorium. They needed a photographer to shoot publicity stills. I was desperate and went down to try it out. They thought my photos were very good, so I was hired to shoot boxers.

By "publicity" do you mean portraits of the boxers?
Yes, "mugshots." *(laughs)* That's what we called them because they were done so quickly. I would arrive at the gym and they would say, "Take a mug of this mug, with that mug." *(laughs)* Half the time I had no idea who these boxers were.

Did you instruct the boxers to pose?
We did set them up a little bit. Some guys came in and did all sorts of crazy things, but I set them up to get a decent shot. I went through a lot of trouble because I used two strobes to get better lighting. Most of the photographers at the time just used one. I think that's why my shots came out better than most. I started the mirror stuff, the double portrait of a boxer standing next to a mirror. The mirror at the gym was so filthy that you could not see in it! I had to clean it!

The photographic style of the boxer looking into or reflecting in a mirror became a very popular motif in boxing portraiture as a result of your work.
Normally you see only the boxer's face and gloves and I thought why not have a dual portrait, showing both sides. The idea clicked, and I went with it. The next thing I knew, every boxer wanted a picture like that.

At the same time you were also shooting boxing matches.
I was immediately hired to shoot the action in the boxing ring at the same time I was shooting the portraits. The lighting conditions in those arenas were poor.

Did you shoot the ring action with existing light or with a flash?
Anytime I could use available light, I would use it. Sometimes it was impossible, so I had to use flash. The television broadcasts had lighting all over the whole arena and that was nice because then I could get some nice shots. You had to watch constantly when you shot with strobes, because the strobe light would bounce off the ropes of the ring.

I am interested in how you shot outside of the ring because in some of the photos you have the ropes in the frame, and in others you don't. Was this intentional?
With available light, I don't mind the ropes, but with flash I really don't want to see the ropes because they distract with the reflection. I would always shoot blind to avoid the ropes when I used flash. I would take the camera, pre-focused, and shove it underneath the ropes and follow the action without looking through the view-finder.

Were you a fan of boxing?
No. To me, it was just a job.

These boxing photos were used in programs, and what else?
The Olympic used them in their programs, and newspapers wanted prints. And I had made contact with a boxing magazine back East that always wanted prints.

Tell me about the interior photographs of the Olympic, when you shot the arena, completely empty, before the show; those are beautiful shots.

I turned my photo studio into the set of an apartment. I got hold of a couple of girls, and asked them if they could make faces and act like they could wrestle. They all said, "Oh sure, no problem." And I have to say that all the girls I worked with were excellent.

I did that because nobody else did it. I figured I'd do it just in case I needed it for something. The lighting was good in those situations. I never really had a moment to think when I shot boxing and wrestling. You didn't have a moment to set up.

What is it that you don't like about commercial photography?
Well, all the gadgets and gizmos that photographers use today. It's not photography anymore; it's a completely different medium. With photography, I think you have a camera, a lens, some film – and your head. I never considered myself an artist. I just thought, "This looks good," and that was it. In general, I can't stand the magazines today. It's trash.

When did the pro wrestling work come along?
Around late 1963, early 1964.

From looking at your whole body of work, it seems that you documented everything and everyone, from the superstar, to the obscure jobber.
The magazines back East would say, "Shoot everything you can on Mascaras, Blassie, or whoever." I had carte blanche to shoot anything and anyone because I was on the payroll at the Olympic. Once I did my job for them, I could do whatever I wanted with the pictures. I had to pay for all of the materials, processing, etc., so really, I made just enough money to pay bills.

Were you familiar with pro wrestling at the time you started your job?
I had no idea whatsoever. None. When I first saw it, I thought it was comical. It was so obvious that it was phony, I could never understand people believing it could be real. It's right in front of you. I would look at it and say, "What the heck is that?" People hollering, screaming, and throwing things, my goodness!

Did you ever have problems with any of the pro wrestlers?
In general, I had no problem with anyone. I did have problems with the wrestling fans. Once there was a fight with The Sheik, where during the match he grabbed a pen from out of my pocket and started to stab his opponent in the head and face. The fans blamed me for giving him the pen! I needed to have a police escort for three weeks to get into the arena! *(laughs)* I did not like things like that too much.

Who were the first pro wrestlers you photographed?
Fred Blassie, John Tolos, Gordman and Goliath – those guys were among the first. I remember once Andre the Giant came over to the studio to have his passport picture taken and he could not even fit through the door!

You were never fond of the wrestlers, even as showmen?
I never even asked any wrestler for his autograph. Not one. I knew them all, but I couldn't care less. I liked Blassie as a human, but not as a wrestler because I had no interest in this stuff. Blassie would call me constantly, and he would always use me to photograph him at charities, or wherever.

that was not lost on Cameron Jamie and Mike Kelley."

Wrestling is often considered to be fake, yet the amount of punishment that these wrestlers take is unbelievable. I remember when you could walk into the locker room of the Olympic and watch the wrestlers getting their foreheads stitched up by the paramedics.
No question about it, it looks easy, but it hurts. To me, it' s crazy. You would see these guys flying out of the ring into the seats. You could cut your head up on those things because the seats at the Olympic were made of hard plastic with sharp edges.

Was it difficult to shoot the battle royal matches with so many wrestlers fighting at once in the ring?
In a battle royal match, you see nothing when you are close to the ring. All you saw were a bunch of body masses flying around. In order to see anything, you had to be up above. So I went to the TV booth up above the Olympic and shot from there. From the top, you could get the whole ring and all the action at once.

I never liked boxing for that reason. It always felt too controlled for me. The chaotic sensibility and absurdity is what I liked about pro wrestling.
Oh yes. In boxing, things are toned-down. I mean, it can get wild, but any sports event can get wild: basketball, baseball, anything. It depends on the mood of the people and how much beer they've had.

Fred Blassie was the wrestler who popularized the theatrics of blood with his famous biting-into-the-forehead routine. The blood was never fake. I remember some of the magazine covers would have photos of wrestlers with their heads busted open, covered in blood, and it looked like a still from a horror movie.
That's right. Fred Blassie, John Tolos, The Sheik, Rivera, Abdullah the Butcher, Goliath, … those guys were bleeders! Whenever The Sheik came into the ring, there was always blood.

I loved the dramatic interaction between the wrestler and the spectator. I remember seeing The Sheik screaming at old ladies in the front row.
A wrestler walking out into the ring hollering and screaming at the audience always looked good. Because you would see the ring, the crowd, and the wrestler; those were interesting shots.

Tell me how apartment wrestling came about. Who approached you with this concept?
It was started by Stan Weston, who was the owner of those *Detective* magazines. One day he called and said, "What do think about getting a couple of gals in bikinis, and have them pretend to wrestle in an apartment?" He wanted to start having this "apartment wrestling" thing in pro wrestling magazines.

He was proposing to bring soft-core erotica to the masses.
That's right. I mean they had done stuff like this in the 30s … but I had never seen it before. They wanted it to be sexy. He instructed me to shoot it in an interior, a living room, or an apartment. And after that, it was called "apartment wrestling." At that time, pro wrestling had slackened off, and it was made to spice up the magazines. That's when it started.

That's right. Fred Blassie, John Tolos, The Sheik, Rivera, Abdullah the Butcher, Goliath, … those guys were bleeders! Whenever The Sheik came into the ring, there was always blood.

Tell me about where you shot these interiors.
I turned my photo studio into the set of an apartment. I got hold of a couple of girls, and asked them if they could make faces and act like they could wrestle. They all said, "Oh sure, no problem." And I have to say that all the girls I worked with were excellent.

And did they know how to wrestle?
I made a pin-up board with my pro wrestling photos and had them imitate the moves. They didn't know what to do, and I'm not an expert either. I picked out some wrestling photos and things started to develop from there. I would tell them to just move around and get into the hold and fall over each other, or do whatever. We would try it once, and if it looked good, I would say, "Okay, repeat the same pose," and I would shoot it. We went from one hold to the next.



Where did you find the apartment wrestling models?
The first ones I got through an agency. I used the agency about three times, and I asked those girls if they had any girlfriends who wanted work. The word spread around. From then on, I had an endless supply of girls. They were hippie girls, and they kept calling me wanting to do it.

Did you have any say about the style of these girls? Did you supply them with the bikinis?
Yeah, I went to Frederick's of Hollywood. Jeff Walton's wife worked there at the time, and I would have her pick out some. I think I still have some of those things lying around somewhere.

When apartment wrestling came out in the early 70s, it became a big deal with the pro wrestling fans?
Yes. We put a little sex in it. Instead of the blood shots, and the gory faces, we brightened things up a little bit. I hope no one took it too seriously.

The photos are obviously over-dramatized, and to me part of the attraction is that the gestures are overdone. Was this your intention?
One of my biggest problems in shooting that stuff was capturing the right expressions. I had a hell of a time trying to get them not to laugh, and to make it look natural.

There were definitely some star apartment wrestlers.
Oh definitely, there were some great models who could really act, but the magazine always wanted new girls all the time.

I always loved reading the letters column in the wrestling magazines written by the fans, or editors posing as fans. Did you read them, and did you find it funny that some people believed that this was real?
If somebody likes to believe it, it's fine. I sometimes look at my work and think, "How can I do this? This is ridiculous."



What about the more sexually explicit apartment wrestling photos?
The wrestling magazines could never publish those.

I'm curious, how did you get Seka and Candy Samples to model for you? They were well-known first-generation hard-core porno superstars.
They were hired by the magazines back East. I could never afford to use them myself.

Do you find your apartment wrestling work sexy, erotic?
No. I don't think it's sexy at all. It's posed and make-believe, that's what it is.

Don't you think that "make-believe" can be sexy? Wasn't the point to make a sexual fantasy?
I was completely impartial to it. I guess there was an interest, or people wouldn't have bought it. Something about it made people want to see it. I was shooting it for years and years. It was a job, that was it.

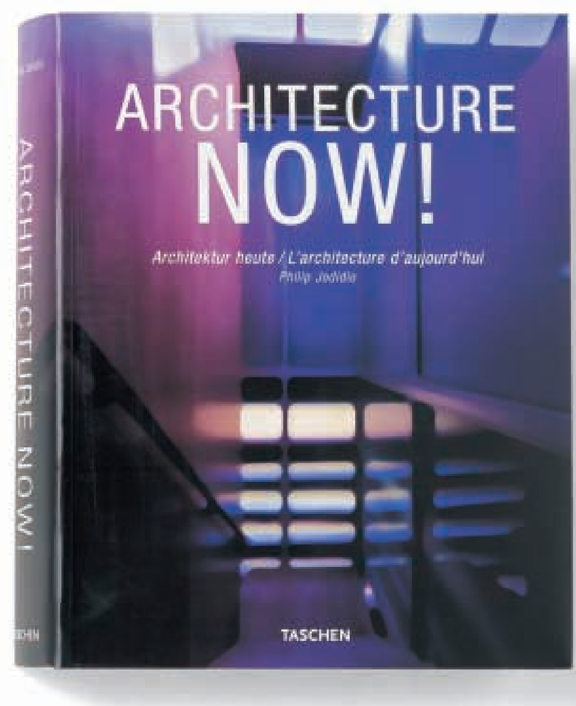
This was before the age of the hard-core sex video, it was pre-porno industry …
Back then, I thought that this stuff, in Europe, could not go over well because they are more used to nudity. It's no big deal there. You see a butt, you see a breast, they show it on TV and in magazines. They have nudity in better magazines, not only cheap ones. You see good nude photography and nobody has a second thought about it. But here, it's all hush-hush.

Where do you think this repression in America comes from?
I think religion has a lot to do with it. The more you deprive people of something, the more they want it. You put a nude magazine on the table in Europe, they glance at it and walk out of the house. Here, they grab it and go into the closet to read it. I could never see what all the fuss was about.

Were you aware that apartment wrestling, or cat fighting, was a fetish?
That's what it is. Those are all strange worlds to me, but if you want to see a couple of girls wrestling, what's the big deal? Let them wrestle.

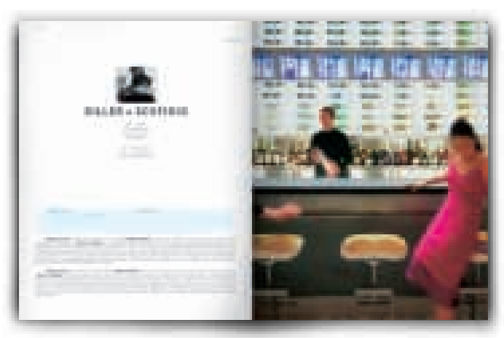
The future is now. Let it blow your mind.

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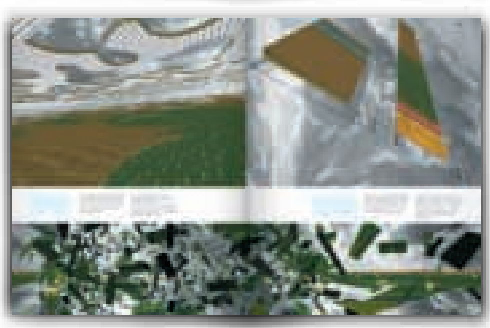


Architecture Now! Philip Jodidio / English/German/French and Italian/Spanish/Portuguese editions / Flexi-cover, 576 pp., 570 ills. / US$ 40 / £ 20 / DM 49,95 / € (F) 32 / PES 4.995 / ¥ 4,500













The crème de la crème of today's most influential architects and architectural firms—the definitive reference guide to contemporary architectural design.
Here you'll find familiar names, such as O. Gehry, Meier, Ando, Foster, and Starck, as well as a host of brilliant future stars. Highlights include Jakob & MacFarlane's morphological George Restaurant at the Centre Georges Pompidou, Paris, Diller & Scofidio's "Blur Building" proposal for the International Expo 2001 in Switzerland, and Herzog & De Meuron's remarkable Tate Modern. *Architecture Now!* is arranged alphabetically by architect or firm, with biographical and contact information for designers and an extensive selection of photographs and illustrations.

The author:
Philip Jodidio has written more than fifteen books on contemporary architecture, including monographs on Tadao Ando, Norman Foster, Richard Meier and Alvaro Siza. He has been the Editor-in-Chief of *Connaissance des Arts*, the most widely distributed French art monthly, since 1980.

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The ins and outs of

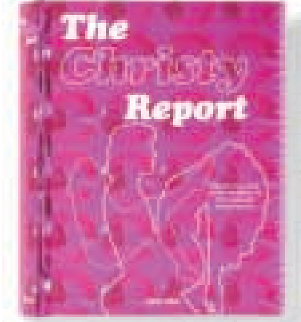


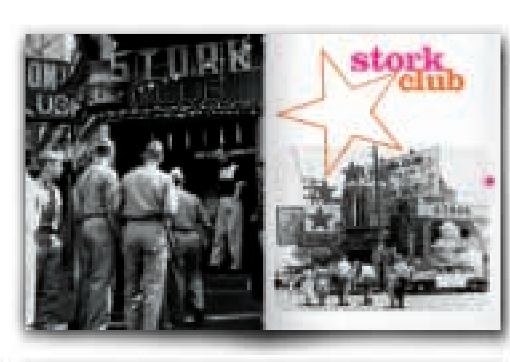
-rated culture. Everything you ever wanted to know about sex . . .

The Christy Report Introduction by Kim Christy / Text by John Quinn / Postscript by Dian Hanson / English/German/French / Hardcover, 608 pp., 1,092 ills.
US$ 50 / £ 30 / DM 75 / € (F) 45 / PES 6.995

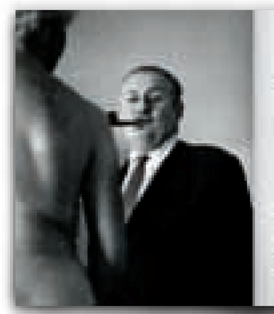
To make this magazine appropriate for the whole family, we have included these conveniently placed smilies. The actual book is completely -free!

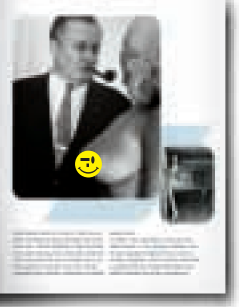


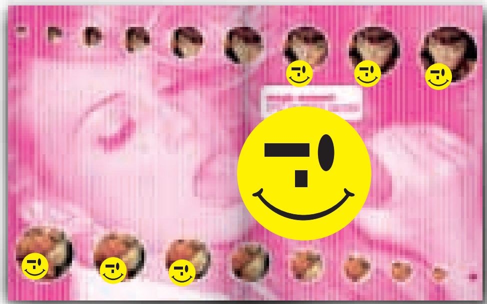












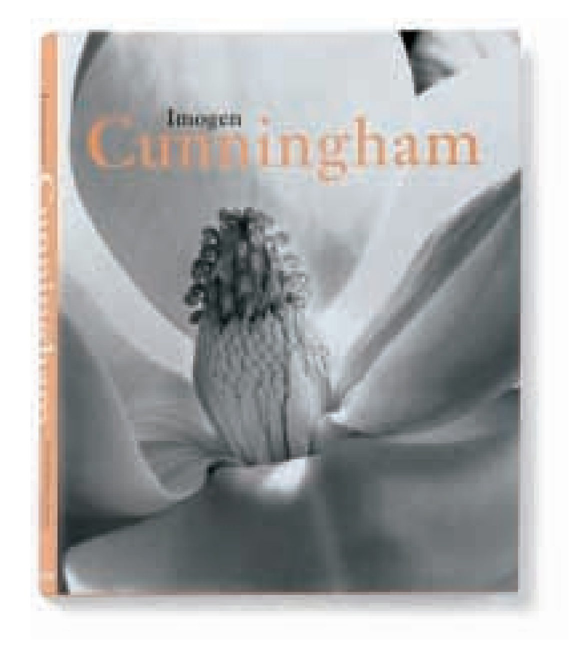


Penetrate the world of the 20th-century adult underground with publisher, film producer, and archivist Kim Christy. Compiled from extensive private collections, *The Christy Report* brings you a plethora of images tracing the evolution of porn as we know it, from beginnings in early photography, illustration, and film, through the glory days of the 70s porn explosion, up to today's expanded digital-age market. A history book unlike any you ever had in school, *The Christy Report* is more than eye candy, it's also educational (wink, wink)!

Kim Christy spent several years dancing and performing in night clubs before working for the Eros Publishing Company on such titles as *Eros, Mode Avantgarde, Hooker* and *Exposé.* Christy has since produced and directed several feature films, including *Sulka's Wedding, Squalor Motel,* and *Corrupt Desires.*

"Thanks to TASCHEN, arts publishing has never been so damned dirty." —*Attitude*, London

A woman’s touch
The daring, innovative work of Imogen Cunningham



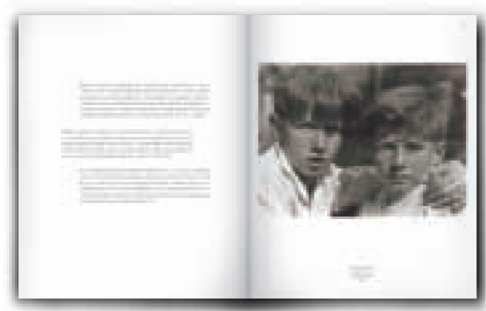
Master photographer Imogen Cunningham enjoyed a seventy-year career and fervently worked until shortly before her death in 1976 at age 93. Both as a woman and an artist, Cunningham made some of the most outstanding historic contributions to fine art photography. She was not afraid to stand apart from the crowd, her sensual flowers and bold nudes—such as a nude of a pregnant woman from 1946, a photographic first—earning her great respect and admiration from her contemporaries, notably Edward Weston and Ansel Adams. This new addition to our photo series gathers together the best of her work from all her genres and includes an extensive illustrated biography and bibliography. Poetic and visionary, Imogen Cunningham’s remarkable work lives on in this beautiful new book.

The author:
Richard Lorenz has written extensively on Imogen Cunningham’s work since 1983, when he began his association with the Imogen Cunningham Trust, where he is currently one of its three trustees. Lorenz has curated numerous museum and gallery exhibitions of Cunningham’s photographs in the United States, Europe and Asia.

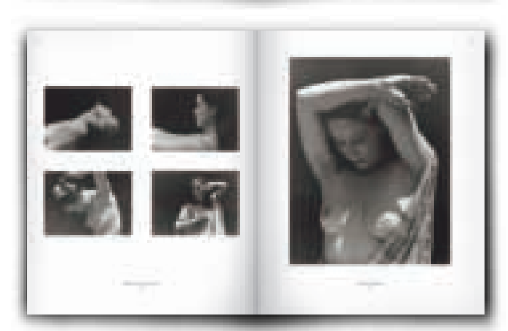
The editor: **Manfred Heiting** is an internationally renowned expert and collector of photography. He lives in Amsterdam and Los Angeles. He is a member of the Board of Fellows at the Center for Creative Photography in Tucson, Arizona, and the August Sander Archive, Cologne, and Chairman of the National Collection Commission at the Rijksmuseum, Amsterdam.

Imogen Cunningham Richard Lorenz / Ed. Manfred Heiting / English/German/French and English/Italian/Spanish editions / Hardcover, 252 pp., 188 ills. / US$ 40 / £ 20 / DM 49,95 / € (F) 32 / PES 5.995 / ¥ 5,000

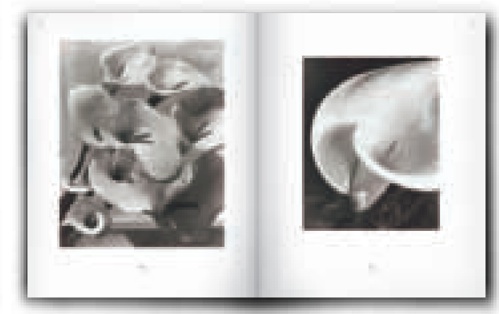








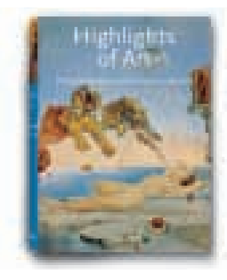


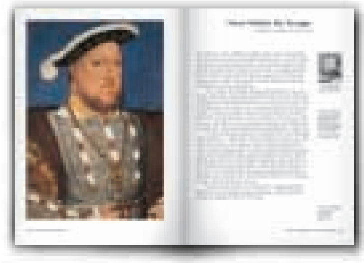


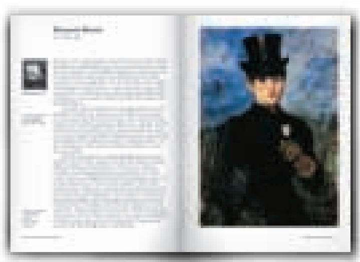
Bravo, Baron Thyssen!
The ultimate private collection

The best of Western painting from the Middle Ages to the 1970s. The Thyssen-Bornemisza Collection, comprising nearly 800 works, is one of the most important private collections of Western art. Amassed over two generations by Baron Heinrich Thyssen-Bornemisza and his son, Hans-Heinrich, this knockout collection was permanently installed in Madrid in 1992 and has since enjoyed great success and critical acclaim. The Baron and his son certainly had excellent taste.
Did someone say Picasso? Yes, and Bellini, van Eyck, Rubens, Rembrandt, Delacroix, Renoir, Toulouse-Lautrec, Matisse, Schiele, Rauschenberg, Hockney, Pollock, and de Kooning—just to name a few of the big names represented. Presented chronologically and categorized by schools, more than 300 artists and over 700 works are featured in this new volume.

Highlights of Art. Thyssen-Bornemisza Museum, Madrid Teresa Pérez-Jofre
English and Spanish editions / Flexi-cover, Klotz, 768 pp., 718 ills. / US$ 30 / £ 17 / DM 39,95 / € (F) 24 / PES 3.995 / ¥ 3,800








ing serious photography at an affordable price.” *—British Journal of Photography*

Potent plants

Mother Nature’s lovely medicine cabinet

Leonhart Fuchs: The New Herbal of 1543 Klaus Dobat, Werner Dressendörfer
English, German and French editions / Flexi-cover, 960 pp., 528 ills. / US$ 40 / £ 20 / DM 49,95 / € (F) 32 / PES 3.995 / ¥ 4,500

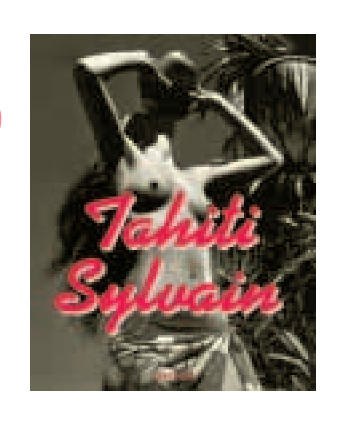


In 1543, Leonhart Fuchs, physician and pioneer of modern botany, published a groundbreaking medical research book: a comprehensive study of herbs. Cataloguing more than 500 types of plants, many of which originated in the recently discovered New World, the *New Kreüterbuch*, or *New Herbal*, brought together masterly, detailed woodcuts of the plants with essays describing their features, origins, and medicinal powers. Fuchs’s revolutionary book is still, 500 years after his birth, a model for botanical illustration and research. TASCHEN’s new publication, whose reproductions are drawn from Fuchs’s personal, hand-colored copy, which has miraculously survived four-and-a-half centuries in pristine condition, includes over 500 splendid illustrations, excerpted facsimiles of Fuchs’s original text, and an essay comparing the use of healing herbs then and now. Both an important reference book and a superbly illustrated work, the *New Herbal* is, as Fuchs himself described it, “a merry book to look at.”

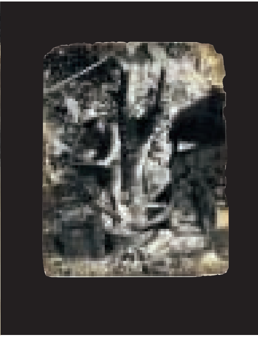
Paradise Regained

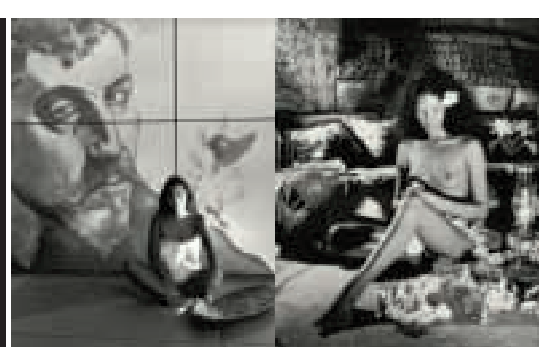
Destiny unearths Sylvain's Tahiti archives

Tahiti Sylvain Preface by Gian Paolo Barbieri, Introduction by Jean Lacouture / Text and photographs by A. Sylvain / English/German/French / Hardcover, 160 pp., 151 ills. / US$ 30 / £ 17 / DM 39,95 / € (F) 24 / PES 5.995 / ¥ 3,000



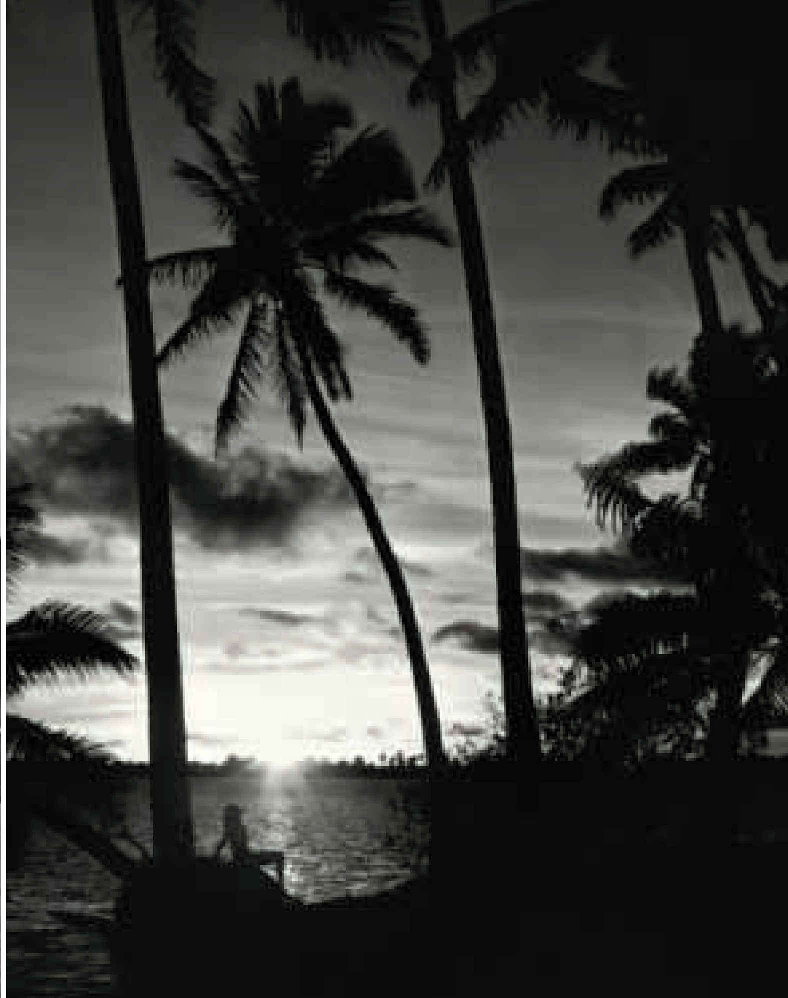












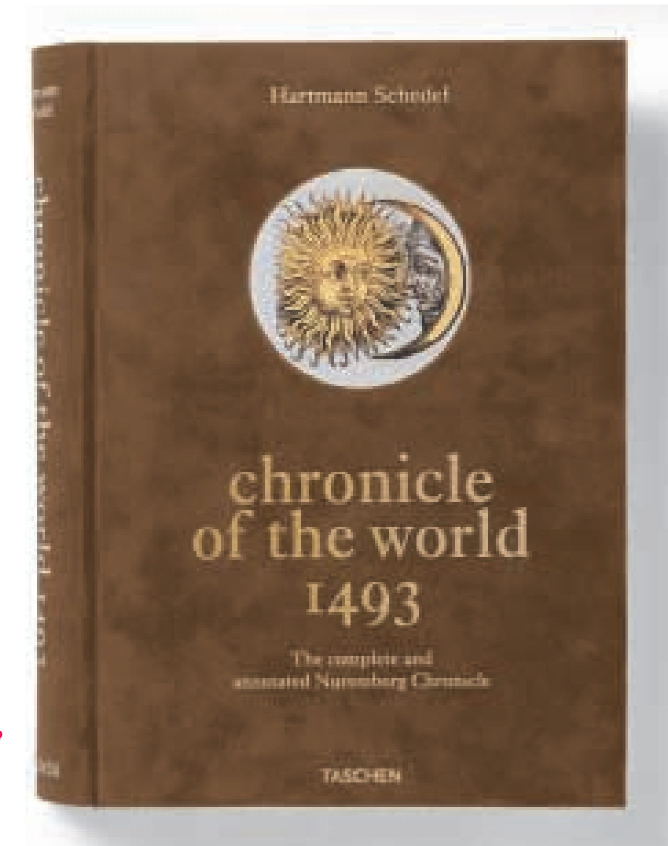
When photographer Gian Paolo Barbieri arrived in Papeete in search of a photographer by the name of Sylvain, whose work he had admired on some old, faded postcards, he was told that Sylvain was dead and his archives destroyed by fire. Barbieri had all but given up his quest to find Sylvain when by chance he came across the late photographer's wife, Jeanine Tehani. She was the island beauty who had mesmerized the young Sylvain back in 1946; one look into her eyes and he married her and stayed there for the rest of his life. Since Sylvain's death in 1991, she had dreamt that a European would come to the island and discover his life's work. Barbieri (born, in an amazing twist of fate, on the same day and hour as Sylvain) fulfilled her dream by bringing Sylvain's photographs —some of which, though damaged, had survived a fire in 1969 —back to Germany to be published. The result is this book, full of the best images culled from Sylvain's archives, including dreamy portraits of Tahiti's lovely, mystical women, heartbreakingly beautiful landscapes and photos of celebrities, such as Brigitte Bardot and Charles de Gaulle, who visited the island. *Tahiti Sylvain* is a wonderful tribute to Sylvain's passionate work and to a bygone era of idyllic Tahitian life.

The photographer:
Sylvain (1920–1991) stopped off in Tahiti in 1946 and immediately fell in love. He spent the rest of his life on the island, working as a photo correspondent for magazines such as *Paris Match*, *Life*, and *National Geographic* and filming a series of documentaries about Polynesian culture and environment.

stall in the middle of the day, all part of the program." —*Picture*, New York

Timetunnel to the 15th century

Chronicle of the World—1493. Hartmann Schedel Stephan Füssel
English/German/French / Padded cover, 688 pp., 730 ills. / US$ 60 / £ 40 / DM 100 / € (F) 73 / PES 10.000 / ¥ 6,500

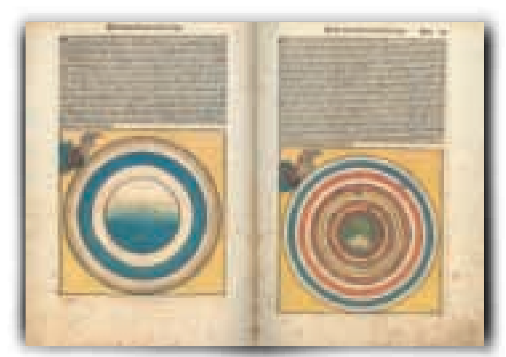


1493's must-have history book and city guide

Hartmann Schedel's *Weltchronik*, or *Chronicle of the World* (better known today as the *Nuremberg Chronicle*, after the German city in which it was created), was a groundbreaking encyclopedic work and at the time the most lavishly illustrated book ever printed in Europe. Both a historical reference work and a contemporary inventory of urban culture at the end of the 15th century, the *Chronicle* was to have a remarkable influence on the cultural, ecclesiastical and intellectual history of the Middle Ages. It was particularly notable for its vast quantity of woodcut illustrations (more than 1,800) depicting events from the Bible, human monstrosities, portraits of kings, queens, saints and martyrs, and allegorical pictures of miracles, as well as views of a great number of "modern" cities, many of which had never been documented before. Today, copies of the *Chronicle* sell for up to 200,000 Euros; we've procured a rare hand-colored copy, true to the original in every respect, and created a complete facsimile of utmost quality. In case you don't read Old German, the comprehensive annex, with summaries of the book's main stories, provides a user-friendly way to explore this amazing historical masterpiece.



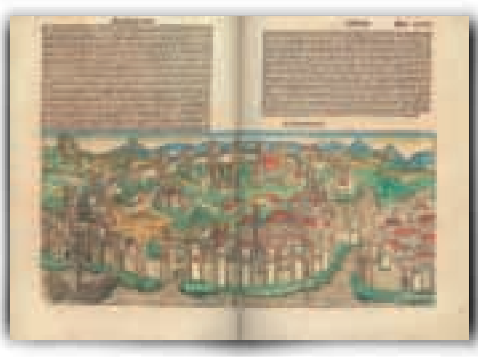
The author:
Stephan Füssel is Director of the Institute of the History of the Book at the Johannes Gutenberg University of Mainz, and holder of the Gutenberg Chair at the same university. He is President of the Willibald Pirckheimer Society for Renaissance and Humanist Studies, member of the board of the International Gutenberg Society and editor of the annual *Gutenberg Jahrbuch* and *Pirckheimer Jahrbuch*. He has published widely on early printing, on bookselling and publishing from the 18th to the 20th century, and on the future of communications.

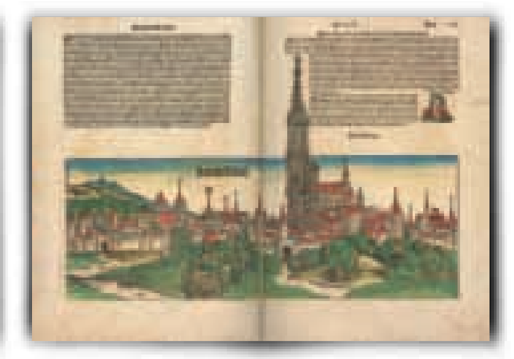












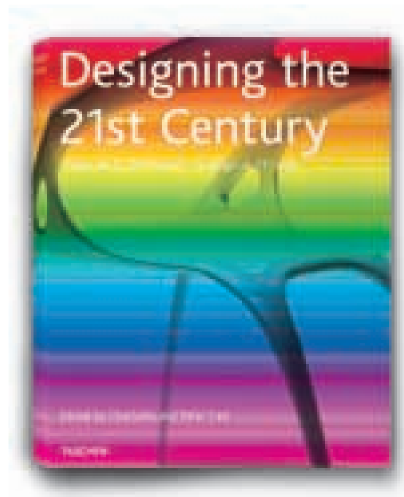
"[TASCHEN's is] a painstakingly edited program addres

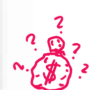
Future tense

Designers ahead of time

How do today's brightest and best designers see the future of design? What are the defining elements of form, function, and aesthetics at the turn of the millennium? In response to these burning questions, we've put together *the* definitive book on cutting-edge product design, furniture, ceramics, glassware, and textiles. Including a cross section of the world's most influential designers, from superstars to newcomers, and stunning images of their most progressive work, *Designing the 21st Century* is like no other book of its kind. Making it especially unique are the contributions from all designers featured: each sent us his or her answer to the question, "What is your vision for the future of design?" Crack the book to see how their revolutionary ways of thinking take shape. The experimental concepts and predictions featured here will serve as an important reference for generations to come—when researchers in 2101 want to see what was going on in design a century earlier, this is the book they'll turn to.

The authors:
Charlotte J. Fiell studied at the British Institute, Florence and at Camberwell School of Arts & Crafts, London, where she received a BA (Hons) in the History of Drawing and Printmaking with Material Science. She later trained with Sotheby's Educational Studies, also in London. **Peter M. Fiell** trained with Sotheby's Educational Studies in London and later received an MA in Design Studies from Central St Martin's College of Art & Design, London.
Together, the Fiells run a design consultancy in London specializing in the sale, acquisition, study and promotion of design artifacts. They have lectured widely, curated a number of exhibitions and written numerous articles and books on design and designers, including TASCHEN's *Charles Rennie Mackintosh, William Morris, 1000 Chairs, Design of the 20th Century* and *Industrial Design A–Z*. They also edited the six-volume Decorative Art series published by TASCHEN.



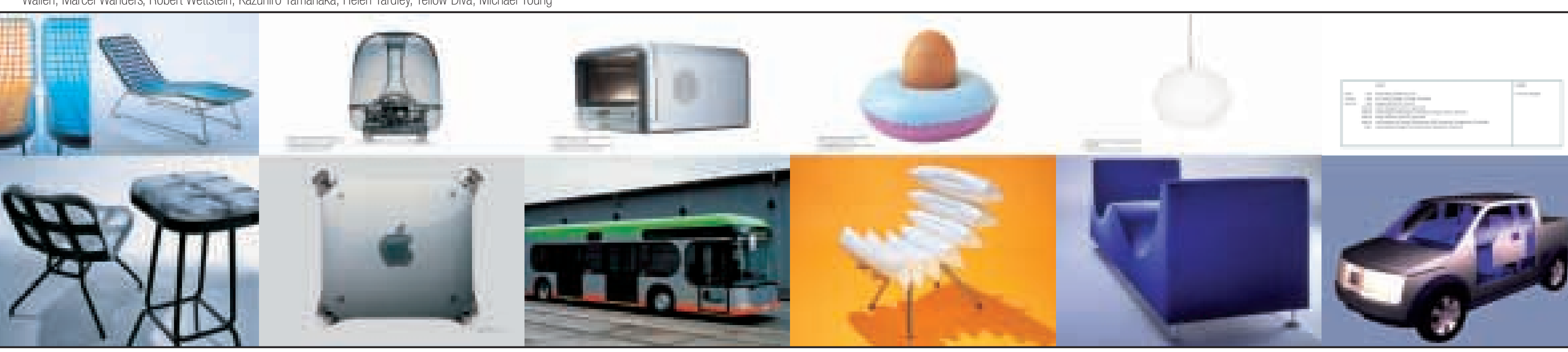


Designing the 21st Century Ed. Charlotte and Peter Fiell
English/German/French / Flexi-cover, 576 pp., 850 ills
US$ 40 / £ 20 / DM 49,95 / € (F) 32 / PES 4.995 / ¥ 4,500



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The incredible shrinking computer

Computers. An Illustrated History Christian Wurster / English, German and French editions / Hardcover, 384 pp., 319 ills. / US$ 30 / £ 17 / DM 39,95 / € (F) 24 / PES 3.995 / ¥ 3,000

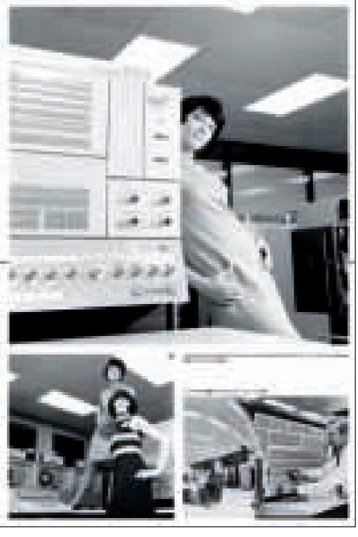
"Computers in the future may weigh no more than 1.5 tons"

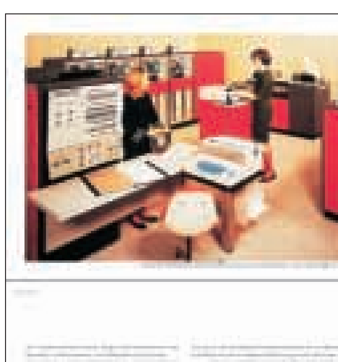
—*Popular Mechanics*, forecasting the relentless march of science, 1949

Remember your first computer? No doubt it now seems like a relic from the Flintstone era. From automated punch-card calculators to the first personal computers such as the Apple II and Commodore 64, to today's Sony Vaios and PowerBook G4s, the computer has undergone an amazing, rapid evolution in its brief history. Can you believe the computer's first input device was a light pen used to select a symbol on the screen? And that computer keyboards were preceded by teletypewriters? The progress we've witnessed in our lifetimes is mind-boggling. The struggle for the best interface, the greatest design, and the fastest processor have resulted in computers of a size, power, capability and use that were unfathomable only a few decades ago. Discover the fascinating history of computers, interfaces, and computer design in this illustrated guide that includes pictures of nearly every computer ever made, an informative text describing the computer's evolution up to the present day, and an A–Z index of the most influential computer firms.

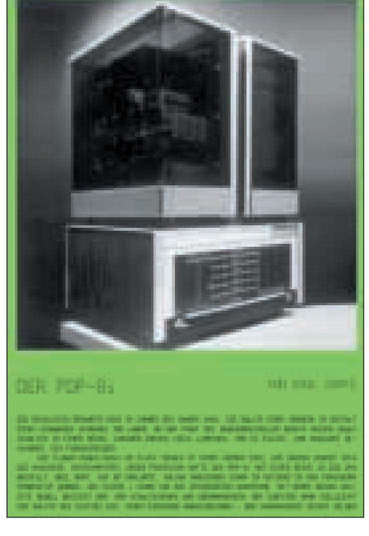
The author:
Christian Wurster earned his degree in Media-Sciences at the Technical University in Berlin. He lives and works in Berlin as a freelance art director and designer.



















"I think there is a world market for maybe five computers." —Thomas Watson, chairman of IBM, 1943

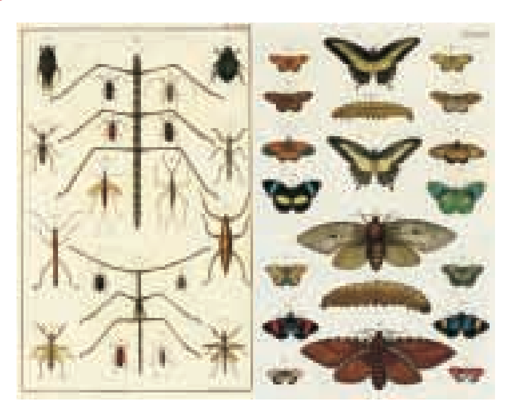


“The fact | P 75 | that TASCHEN publishes images from the George Eastman

Seba's "Cabinet of Natural Curiosities" is one of the 18th century's greatest natural history achievements and remains one of the most prized natural history books of all time.













House Collection, as well as pictures from long-forgotten pornographers,

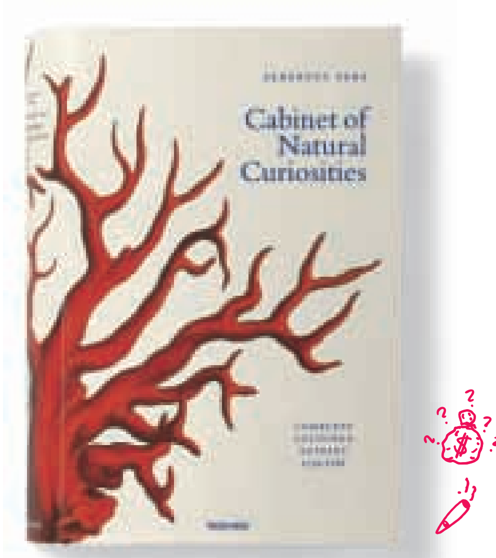
Curious creatures

A most unusual collection of natural specimens

Though it was common for men of his profession to collect natural specimens for research purposes, Amsterdam-based pharmacist Albertus Seba (1665–1736) had a passion that led him far beyond the call of duty. His amazing, unprecedented collection of animals, plants and insects from all around the world gained international fame during his lifetime. In 1731, after decades of collecting, he commissioned illustrations of each and every specimen and arranged the publication of a four-volume catalog detailing his entire collection—from strange and exotic plants to snakes, frogs, crocodiles, shellfish, corals, insects, butterflies and more, as well as fantastic beasts, such as a hydra and a dragon. The scenic illustrations, often mixing plants and animals in a single plate, were unusual even for the time. Many of the stranger and more peculiar creatures from Seba's collection, some of which are now extinct, were as curious to those in Seba's day as they are to us now. Our superb, complete reproduction is taken from a rare, hand-colored original at the Koninklijke Bibliotheek, The Hague. The introduction offers background information about the fascinating tradition of the cabinet of curiosities to which Seba's curiosities belonged and an additional annex, written by contemporary biologists, provides descriptions of the specimens.

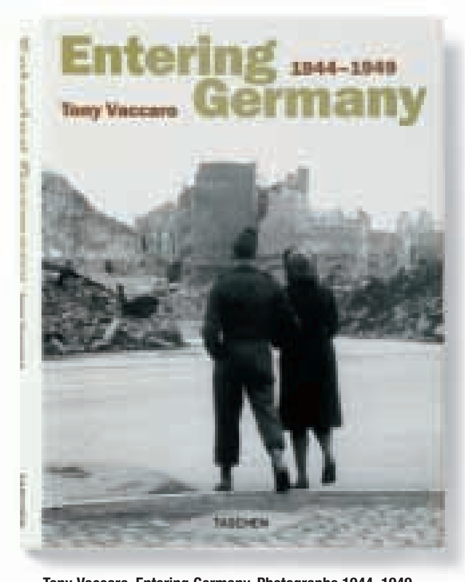
The authors:
Irmgard Müsch, born in 1967, studied art history, history and classical archaeology in Mainz and Berlin. Her Ph.D. thesis from 1999 examines Johann Jakob Scheuchzer's *Kupfer-Bibel*, a richly illustrated scientific commentary on the Bible from the early 18th century. She has published on art of the 18th and 20th century, scientific illustrations and *Kunstkammer* pieces.
Rainer Willmann, born in 1950, occupies the chair for morphology, taxonomy and evolutionary biology at the Institute for Zoology and Anthropology of the University of Göttingen. In some 120 publications he has addressed the phylogeny of insects, snail evolution, and historical and theoretical issues in biology. He is co-founder of the Research Centre for Biodiversity and Ecology at the University of Göttingen.

Albertus Seba. Cabinet of Natural Curiosities Irmgard Müsch, Jes Rust, Rainer Willmann / English, German and French editions / Hardcover, format: 29 x 44 cm (11 $^{3}/_{8}$ x 17 $^{1}/_{4}$ inches), 588 pp., 472 ills. / US$ 150 / £ 100 / DM 300 / € (F) 150 / PES 30.000 / ¥ 20,000

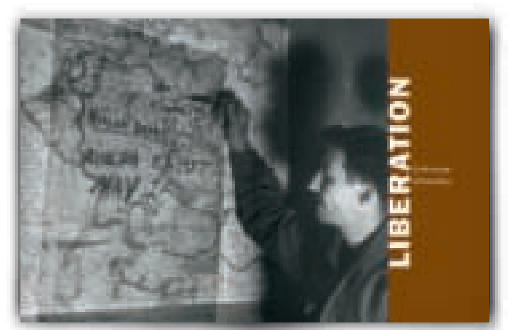


He came as an enemy, stayed as a witness, and left as a friend

Tony Vaccaro's emotional record of the breaking apart of Germany and the people left behind to pick up the pieces



Tony Vaccaro, Entering Germany. Photographs 1944–1949
English/German/French / Hardcover, 192 pp., 172 ills. / US$ 30 / £ 17 / DM 39,95 / € (F) 24 / PES 3.995 / ¥ 3,000



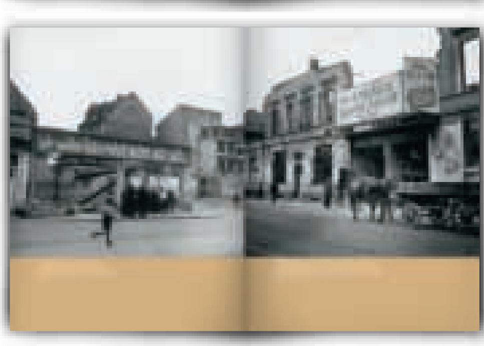


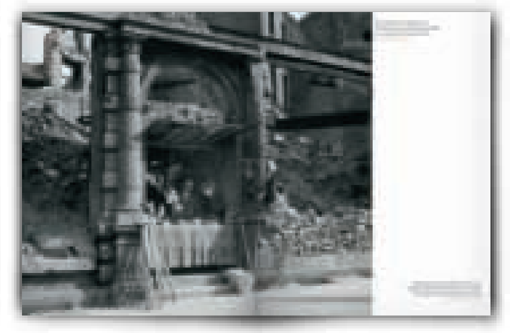














Published here for the first time ever are the archives of one man who risked his life for peace in World War II and stayed in Germany for five years after the war, creating the most comprehensive photographic diary made by a serviceman. Drafted into the army in 1944 at the age of 22, Tony Vaccaro went to Europe armed with a gun and a camera. His dedication to shooting war's ugly brutality, even in the midst of dangerous clashes with Hitler's army, never faltered. After the war, Vaccaro was inspired to stay in Europe to photograph the hope he saw in the war's survivors. *Entering Germany* traces Vaccaro's remarkable visual journey from the invasion in Normandy through the aftermath of the war in Europe up until 1949, with an emphasis on the spirit of the survivors left in the wake of the war. The sparkle of optimism in people's eyes and the smiles of children—signs of hope in a bleak, war-torn country—are some of his most touching subjects.

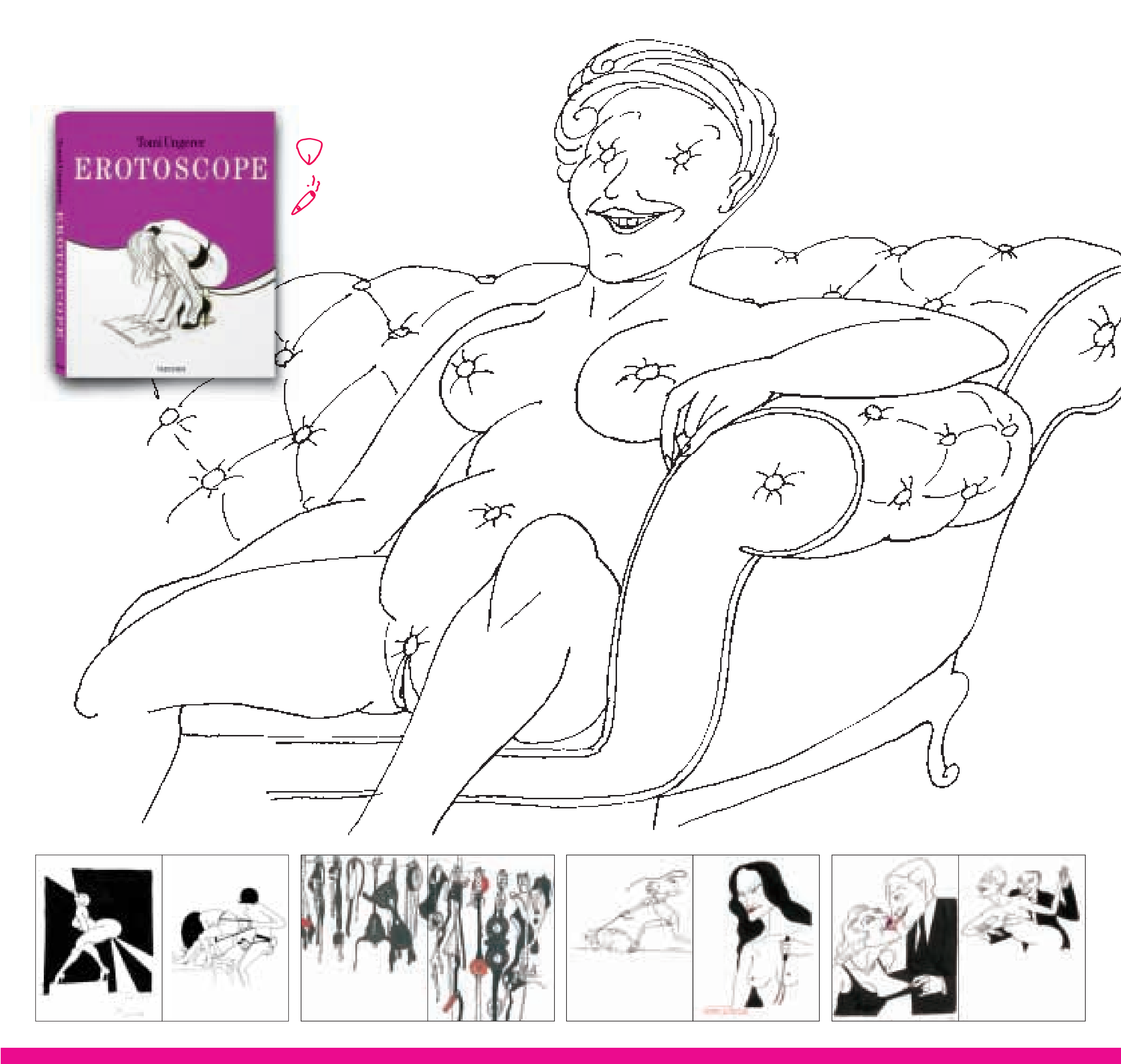
The photographer: **Tony Vaccaro** was educated both in Italy and America. His photo career was officially "launched" during the Allied invasion of Normandy. After his return to New York in 1949, he worked for *LIFE, Look, Venture* and *Flair* magazines. His work has been shown in exhibitions worldwide and he has received numerous prestigious awards, including the *Légion d'Honneur* and the *Chevalier of Arts and Letters* from François Mitterrand. He lives and works in New York City.

For Tomi with love

Happy 70th birthday

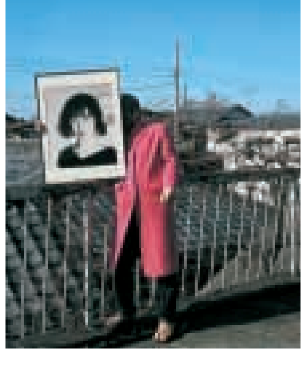
Master illustrator and dedicated humanitarian, Alsatian artist Tomi Ungerer has published some 150 books during the past four decades in his quest to open people's minds and abolish bigotry of all kinds. Though best known for his wild and imaginative children's books, Ungerer's fantastic (and often controversial) erotic drawings deserve equal attention. This new book is a retrospective of his erotic œuvre, including over 200 images covering all aspects of his erotic work and almost 200 previously unpublished drawings. From the very original "The Joy of Frogs" to his erotic flowers series ("rare" flowers with such names as "Spermafloris linguifolium" and "Perivagina superba"), Tomi Ungerer's work stretches the imagination to the maximum and is marked by a very beautiful, original style. With an introduction by Ungerer and an extensive biography/bibliography section, this is not only a must-have for his fans but an important addition to any art book collection. Forget about reality for a moment and take a trip to Ungerer's world of wonderful, sexy hallucinations. And don't forget to bring back some of what you learned …

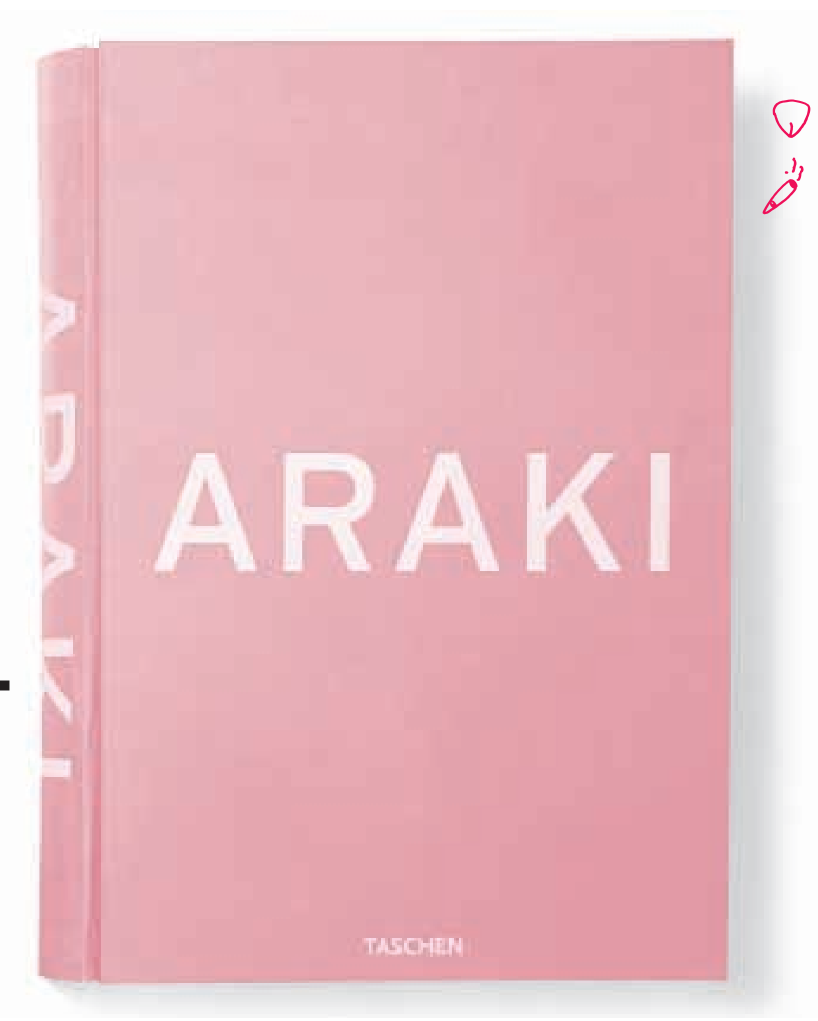
Erotoscope. Tomi Ungerer Preface by Michel Houellebecq / Introduction by Tomi Ungerer / English/German/French / Hardcover, 416 pp., 438 ills.
US$ 70 / £ 30 / DM 69,69 / € (F) 40 / PES 6.995 / ¥ 6,500



people's struggle toward normalcy after the fighting ended." —*American Photo* on *Entering Germany*

“I was no sooner out of my mother’s womb, than I turned around and photographed her sex!”







Big time Araki–
Size *does* matter

Limited edition of two thousand five hundred copies worldwide, each numbered and signed by the artist

The first title in our new TASCHEN limited series is *Araki*, an enormous and highly unique book with a print run of only 2,500 copies. The subject is Japanese photographer Araki, a man who talks about life through photographs. His powerful œuvre, decades’ worth of images, has been pared down to about 1,000 photographs which tell the story of Araki and comprise the ultimate retrospective collection of his work. Known best for his intimate snapshot-style images of women often tied up with ropes (*kinbaku*, Japanese rope-tying art) and of colorful, sensual flowers, Araki is an artist who reacts strongly to his emotions and uses photography to experience them more fully. Obsessed with women, Araki seeks to come closer to them through photography, using ropes like an embrace and the click of the shutter like a kiss. His work is at once shocking and mysteriously tender; a deeply personal artist, Araki is not afraid of his emotions nor of showing them to the world. He said of this collaboration with TASCHEN: “This book will expose everything of myself. This is my dying will of my sixty years. It is a testament which reads: photography is love and death.”

Araki Limited edition, color-separated and printed in Aniva® and Novatone®
Interviews by Jérôme Sans / English/German/French/Japanese / Hardcover, format: 34.5 x 50 cm (13 5/8 x 19 3/4 inches), 600 pp., 900 ills.
US$ 1,250 / £ 850 / DM 2.500 / € (F) 1.300 / PES 250.000 / ¥ 150,000

Nobuyoshi Araki was born in Tokyo in 1940. Given a camera by his father at the ripe age of twelve, Araki has been taking pictures ever since. He studied photography and film at Chiba University and went into commercial photography soon after graduating. In 1970 he created his famous *Xeroxed Photography Book*, which he produced in limited edition and sent to friends, art critics, and people selected randomly from the telephone book. Over the years, his bold, unabashed photographs of his private life have been the object of a great deal of censorship (especially in his native Japan), a fact that has not phased the artist nor diminished his influence. To date, Araki has published more than 250 books of his work.



and attention and most importantly the same context. Which is why imagery that

This book displays my life, the women, my wife, and city streets …

Araki interviewed by Jérôme Sans



Why call your book "Araki by Araki" when you have edited most of your own books yourself? Was there something special about this one?
I turned sixty at the end of the 20th century. In Japan, a sixtieth birthday, called the *Kanreki*, is a specific date representing a cycle of life that finishes while another one begins. It's a passage, a renaissance. For this occasion, I thought of compiling all my works. I've kept some of the best for the end, like "Picasso's Picasso". First, I thought of publishing everything myself in Japan. But finally it seemed more interesting to do it through another person's perspective, and most particularly a foreigner's. For me, the "other person" is always a foreigner. And this time, it is indeed a foreigner, which is very fresh. Ultimately, this book is not "Araki by Araki", but "Araki by TASCHEN". I think it remains just as interesting. When a foreigner chooses my works, it can reveal to unknown aspects of myself. I've had many exhibits abroad (in Austria at the Wiener Secession, in Italy at the Museo-Centro per l'arte contemporanea Pecci de Prato ...) and each time I encountered a similar experience. I had already found that things which did not seem particularly important to me were interesting to others.
Generally, one believes that ideas or thoughts enter photography through editing or cropping. This does not work for me. My photos convey lots of strength and energy on their own. I can't allow for them to be handed over to an editor, because I am quite certain of the outlook and the strength of my photos. Normally, it becomes the outlook of the one editing them. But I have confidence in my photographs. They never change.

How does this book differ from the other books?
This book shows people my life, the women, my wife, and city streets … They're like branches of my emotions! They have been compiled as the trunk of a large tree, and I am expecting it to bloom like a flower! *Araki by Araki* is an epitaph for my sixty years. I've been taking photographs since I came into this world. I was no sooner out of my mother's womb, than I turned around and photographed her sex! Photography is the first thing I shall do after my reincarnation! This is my dying will of sixty years. It is a testament which reads: photography is love and death ...

How do you define love?
Love is hard to define. When you love a woman, she survives in a photo or a memory. And feelings survive, too. For example, I loved my wife, and traces of this remain in my feelings and my body, traces that survive in the photos. (I am mentioning my wife only because otherwise there could be a problem!)

At the moment I love Chiro, my cat, and flowers. The cat represents flesh while the flowers are genital. It's the feeling of "beloving". Being at home, my feelings for Chiro grow when he just naturally comes up to me. Or waking up in the morning and looking at a flower. I photograph them not from a distance but at close range. It's a spontaneous feeling that comes to me very naturally. These instant feelings are what I love, even if I have absolute feelings for photography.
For me love is the same thing, a question of proximity, familiarity, that one can touch. Love cannot be found on the Internet, love seems impossible to me. Love implies a proximity of smells, sensations, environment.
So I photograph familiar people, my neighbourhood. That's photography. For example, I am taking a photograph of you because I met you today.

You've taken pictures in many Asian cities, but Tokyo is at the centre of your universe. Your work conveys a strong sense of belonging to your immediate environment. Do you think there is a correlation between it and those old traditional Japanese houses where there's a sensation of shared intimacy?
When I mention Tokyo, I'm not interested in all of Tokyo, but only the places I'm familiar with and where I go on a regular basis. I don't go taking photographs of everything, but just Shinjuku or the neighbourhoods which I know well. Photography is synonymous with what relates to me. I don't go somewhere simply to take photographs.

If I use the word "introduction" to speak of my work, it would be an "introduction" to a woman I am in love with, a place, a favorite moment.

Everything is determined by the environment in which you were brought up. I was born in Minowa, the populous district of Tokyo, in a traditional little house divided into two units, where everything was close together. One could go from one house to another. It was a place where your backdoor neighbour would bring you all kinds of things. They would bring you food, saying it was leftovers, when in fact it had been cooked specially for you. It was a very humane place. Because I was raised there, I am that way.

Minowa's on the outskirts of the Taito-ku district in the north-eastern part of Tokyo. If you go further north to where Takeshi Kitano was born, people are more oppressive (*he winks*). I lived near Yoshiwara, the red light district, and right next door was a temple called "Jokanji" where there were the graves of prostitutes without families. That's where I played as a child ... There were graves (death) and prostitutes! My entire life was marked by this environment. The mud of the Shitamchi district is still on me! Life and death were at large there. So life and death have seemed quite natural to me since I was very young.

My favourite colour is red. This colour conveys the complicity between life and death. That's why I asked the owner of the bar where we are to paint the entire interior red. Besides, the place is called "Bar RED". When the B29 American incendiary bombers dyed Japanese skies red, I found it very beautiful. I was five years old. The reason why I love red is because of that experience. From this childhood, I developed all my photographic work. Even if I don't live in this area, my roots are there. I am impregnated with this environment, by these traditional wooden houses. "Sympathy" and "sentimentality" permeate me. I was raised in an environment where morning glories bloom in the alley. That gave my life orientation. Paris also has its populous districts, all made of stone; they are very dry but not like those in Japan which are very humid. Today, Japan no longer has this humidity, concrete and stone are everywhere. There are too many robots and fewer voices from the flesh. The things I want to photograph are disappearing. When the world goes wrong, so do photographs. They become uninteresting.
That's my epitaph, at sixty, for the end of the world.

Your work is all about women.
Although I had to emerge from my mother's womb to take photos, women are photography incarnate. One of my first photos of a woman was of a young girl I was secretly fond of in primary school. When I became an adult, a woman immediately meant her sex.
I took photos of genitals at close range and described this position in *Sur-sentimentalist Manifest* which I wrote in 1970 when I started taking pictures of women. At that time, I thought I had to become an anarchist. So I called myself "Ararky". That was the beginning.
I was then working for Dentsu, a Japanese ad firm. I met Yoko, who soon became my wife. Until then I took photographs of women as objects, through their genitals. As soon as I photographed Yoko, I began to capture the relationship between me and the woman in front of me. It was the first time I was taking a woman instead of an object. From our relationship, my tree has many women branches.
Although I always say that I was faithful to my wife and that my work was focused on her, I was already at the time photographing lots of other girls. This book reveals these things for the first time and it will expose everything of myself. There's a statute of limitations: I'm sixty now. After my wife's death, I went on taking more and more women. So, lots of ramifications, lots of leaves (of women) have emerged around me and it's been paradise!

Can your passion for sex be considered a contemporary version of the *Shunga*, the erotic paintings from the Edo period?
I'd like to take photos similar to *Shunga*, but I haven't reached that level yet. There is bashfulness in *Shunga*. The genitals are visible, but the rest is hidden by the kimono. In other words, they don't show everything. They are hiding a secret. *Shunga* doesn't just reveal sex, but a loving secret between two people, between a man and a woman.

In my photographs I often appear in scenes containing bondage or sexual activity. I play the role of a midget in a *Shunga* painting. A secondary role as a spectator. After all, I prefer photographs to sex. Recently I have declined offers to date. Because everyone wants to have sex. They are not satisfied by only having dinner together. I won't do that any more, I prefer photography.
In sex, I consider myself the second or third person. I just take advantage of sex to take good photos. I'm hard on sex the way I am on the woman I'm making love to.
I am putting all this in the book because it will be published abroad and the Japanese won't see it.
For me, photography's the essential thing.

I have nothing to say. There is no particular message in my photographs.

What do you express in your photos?
I have nothing to say. There's no particular message in my photos. The messages come from my subjects, men or women. The subjects will convey what there is to say. I have things to photograph, so I've nothing to express. Right now, I'm showing my enjoyment of life rather than the sadness of death. Some people I know say that life is sad. But today I think the opposite. Death is sadder.

Why are you obsessed with women in your photographic work?
I think that all the attractions in life are implied in women. There are many essential elements: beauty, disgust, obscenity, purity ... much more than one finds in nature. In woman, there is sky and sea. In woman, there is the flower and the bud ...

A photographer who doesn't photograph women is no photographer, or only a third-rate one. Meeting a woman anywhere teaches you more about the world than reading Balzac. Whether it be a wife, a woman encountered by happenstance, or a prostitute, she will teach you about the world. In fact I build my life on meeting women and I have hardly read a book since primary school.

You are a cult figure in Japan for your iconography. How do you react to the paradox of censorship in your country, which, behind its façade and official manners, offers a second world of "forbidden pleasures" and in particular 'love hotels' for adulterous rendezvous?
I don't intend to take photographs to expose everything to the world. I content myself with showing what I think is a good photograph to an intimate group of friends. I am neither engaged socially nor artistically ... I have no particular ideology or ideas in terms of art, or thoughts or philosophy. It's as though I were a mischievous boy doing naughty things.

I think this attitude reflects a paradox of Japan, which has laws against pornography.
Yes, and that's been continuing since the Edo period. It may seem ambiguous, paradoxical. Even if a strict law on censorship has been

established, everything and anything still exists in Japan despite it all. It's always very tangled and complex. There is the glamor of dissimilarity. And it happens that paradoxical things get mixed up. In Japan, you can tie up a girl and take a photograph of her without being condemned to death. It's unexpectedly benevolent. Christian countries are much severe in that sense. Europe is more tolerant. Even if the Vatican does not approve, it still accepts my work. The United States is particularly strict and severe. I don't take any risks showing pictures of little girls or women in bondage over there. Compared to the Edo period, I think the period we're living through is sexually impoverished, but there's still a confused atmosphere about sex that I like.

Why is bondage a recurrent theme in your work?
Kinbaku (knots with ropes) are different from bondage. I only tie up a woman's body because I know I cannot tie up her heart. Only her physical parts can be tied up. Tying up a woman becomes an embrace.

What are the little plastic dinosaurs doing in your universe? What exactly do they represent? Does each one have a specific identity?
I'm a person who needs company all the time. I need to have playmates around me because I often feel lonely. These monsters are my alter ego. They signify my desire to be in my photos, as though they were parts of my body. I love these dinosaurs and I have the simple desire to be with them all the time and to collect them. This is a sexual desire. I want to take photos of the things I love and always be with them.
My balcony's empty right now because these dinosaurs have not returned from my Paris show. They're still stuck in Japanese customs, and I miss them terribly.
So now my cat Chiro is also feeling lonesome and pouting a little bit. He's lying on top of Waneen (a large crocodile-object), but he misses them too.

Each dinosaur has a meaning. But it's important for me that they all stay together. Of course each one has its own charm. I even give each of them a name. But the basic reason of my interest in them is that I often feel lonely and would like them to liven up my house. I have lots of flowers for the same reasons. Sentimental loneliness. It relates to the warmth of the womb. I'm a baby and an infant. I can't forget the warmth of the womb. I also like hot springs, which represent a womb of some kind.

Sometimes you paint colours on your black and white photos. Why?
Black and white photos represent death. Taking a photo is like killing the subject. Another way of presentation is the "Arakinema". These are photographs presented with sound and motion. Because monochrome is death, I revive the photos when I re-present them. I want to add sexual desire, passion, and warm body temperature. All this gives me an unconscious desire to paint them.
It's not that I want to transform these black and white photos into paintings. I just want to make them closer to the photograph that is in my mind.
I'm not trying to do painting on a photographic ground, just trying to believe in the photos and reveal them by painting.
I often choose colours like red and green, and I entitle these pictures "red-green sentimental colours."
The layout of my book entitled *The End of the Century* is entirely made up of re-painted black-and-white photographs. The next book to follow, all in colour, will be the *New Century Photography*. These two books complete a cycle.

Kinbaku **(knots with ropes) are different from bondage. I only tie up a woman's body because I know I cannot tie up her heart.**

In your series of women in black and white, why do you systematically paint over the genital parts?
First of all, because of censorship since the genital parts must not be seen. In Japan there are many regulations. But I also prefer it that way. Finally, it is better for me to have a few rules. But it's a sign that I like to be mischievous, as though I touched them or placed my sex there. I feel as though I'm swimming back and forth between the colour bank, the bank of our world and the bank of the next world, the world of black and white. Depending on my feelings of the moment, I decide if I should go to the Paradise of black and white, stay in this colour world, or take the same subject by treating it simultaneously in colour or in black and white.
When I'm tired I float on my back and photograph the sky. Paris has the Seine, while Tokyo has two rivers, the Sumidagawa and the Arakawa. But Japan also has a river called the Sanzu no Kawa. It's the river which the Dead must cross on their way to Nirvana.

Time is never specified in your photos. What is your relationship to time?
A photograph takes place only at a certain instant. And this instant is unidentifiable. The instant is the eternal and the eternal is the instant. When the camera shutter is released, that's the eternal. Eternity is achieved by releasing the camera shutter and letting it descend. The action has an immediate connection. It's more an action than an art. I think it is fine to mix photos, regardless of when they were taken. On the other hand, I take photographs with printed dates so that they can be shown in chronological order. The flow of daily occurrence is a story. It is extremely dramatic and interesting. There are various meanings. But it would be, if anything, more interesting to show them in chronological order.
This is why I take photographs as an intimate diary, and always say that they can be left as they were taken without trying to edit them. Editing is done automatically by the life and era we live in. Which means the moment the photos are placed in the order they were taken, God or whoever else – in my case Shasin, the god of photography – will make it work for me. It would be most dramatic if they were placed in the order they were taken unconsciously. That's how most of my photography books are made. I do not need to think of order. For example, if I wish to have a photo of Chiro here or there, I don't need to think. This image appears quite naturally.

I think that all the attractions in life are implied in women. There are many essential elements: beauty, disgust, obscenity, purity …

Why do you sometimes put dates on photos?
It is making fun of the fact that I hate completion and completion is no good. If a date is printed on a photo, it can never be sold as a masterpiece. It means these photos are merely what happened on a certain day. That is what counts!
Photography is simply about a day, an instant that is extremely wonderful. Nothing could be greater than an intimate journal. Even in literature, the journal stands on a higher level than a novel. The journal represents life, and the date's photography. Or then, it could be up to the photographer to erase the date. Photography is life!

Is that why you've never stopped taking pictures?
As with life itself, one must continue taking photographs continuously. Just as one continues living, for me taking photographs is living.

Which artists, writers or film directors who used the journal format do you feel close to?
I probably feel closest to the Japanese writer Kafu Nagai (1879–1959), who wrote a novel in 1917 called *Danchotei Nichijo*. He knew that the facts of daily life were very interesting, and it would be even more wonderful to insert fiction into this daily life. Before him, the premise of a journal was to describe the daily reality. He was the first to break this rule by incorporating a few lies, which gives more charm to an intimate journal. In *Danchotei Nichijo*, everything is false. But it's much more interesting that way.
I also feel close to the Lithuanian film director Jonas Mekas although he doesn't include dates in his work. Maybe his spirituality is superior to mine. But we have a lot of similarities. My "Minowa" is the womb for me and I think that Lithuania is home for Jonas Mekas. My Minowa does not have good wind anymore and is a ruin while his Lithuania, which may have been paradise, is now a ruin. These are circumstances we share. We both are interested in the city or quarter where we were born. Transfers of places, transfers of time. That's what a diary is about. Transfers. But I don't think about that, I just continue to take photos every day. Moving is living. Punctuating the moves is a journal.

What do you think of Gilbert & George, with whom you share the notion of accessibility, of art for everyone? Does this stem from your past in advertising?
When I worked at Dentsu, I did ads for others, but I wanted to advertise for myself. That may be called art. I thought it would be fine enough to show my photos to friends. On the other hand, I always had the desire to be known by more and more people. For example, I would like to hear that the iguanas in the Galapagos wished to see my work. Furthermore, I'd like to have them come to Japan by crossing the ocean and being photographed with me. Then I would take them to Yoshiwara.

How many books have you published so far?
More than 250, I guess. At the beginning, I was tired from the countless unproductive meetings with Japanese publishers, so I published my first books myself by photostating them. I used the black and white Photostat machine at Dentsu. My first book, *Xeroxed Photography Book* was done that way. When I published *Sentimental Journey*, no publisher wanted to publish a personal honeymoon in those days. Later on, many publishers published my books, like TASCHEN now. Sometimes I take photos and I want to publish the book immediately, like a premature ejaculation. Sometimes I can't even wait for the three-month deadline after the photo shoot. I would like the book to come out in a month, right after the last picture is shot. That's why I did the book *The End of the Century* myself, to quench my desire for speed. It's a "live" photography book in which the speed and the heat of the shot are still intact. For other books, it's the publisher who turns up the heat.

Photostating technology has evolved a great deal since the 70s. Do you still make photocopy-books?
Today, copying's much too good, it's no longer of any interest. So I do not make them anymore. A photocopy in the 70s was not just mechanical, it was rough and incomplete. They were copies of my feelings, the 70s emotion and self-emotion.
Having used the term "copy", I turned towards the word "reproduction". Because photography is the reproduction of feelings during the actual shooting, or the feelings which I shared with some I met then or even the relationships I had then. It is not the expression, or the willingness to represent the feelings of the subjects I was photographing. Through the subject, I make a copy of myself. Thanks to these subjects, I can make "reproductions". Without them, I couldn't. This may also be the case in life, not only for photos. I need subjects. It can be flowers, the sky, and of course, women. Women make me live. I will continue photographing them. If one day women disappear from the planet, I would hope to die well before it happened.

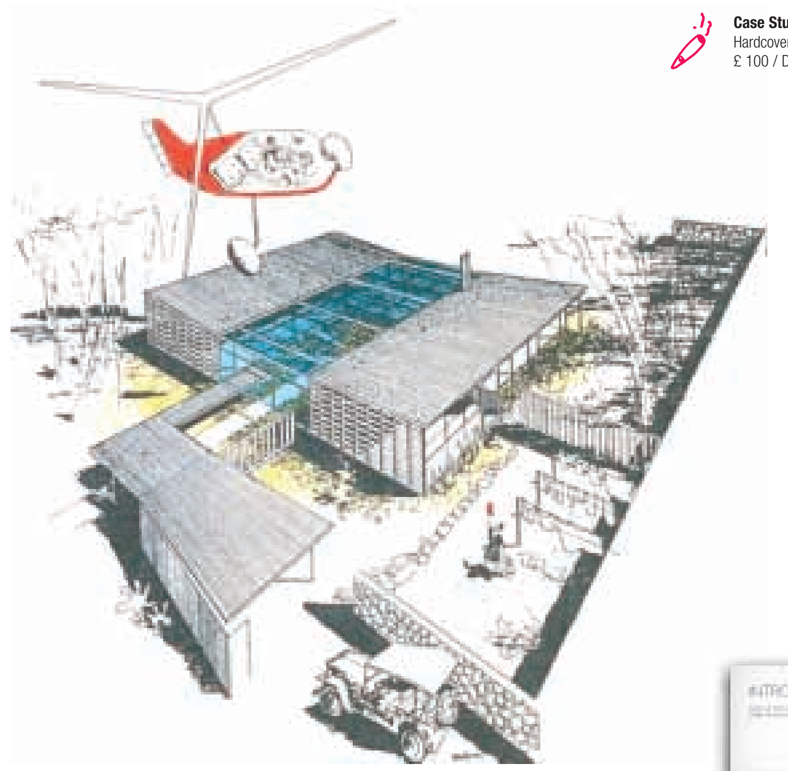
Do you have any projects that have not materialized and that you wish to undertake in the future?
There is nothing that has not materialized. What happens in the future will be decided by my surroundings. The god(dess) called woman shall guide me.

Gogh and gets assessed on an artistic as well as a pornographic basis." —*Loaded*, London

Modernist experimental homes

Prototypes for everyone

Case Study Houses Elizabeth A.T. Smith / Ed. Peter Gössel / English/German/French / Hardcover, format: 40 x 31 cm (15 3/4 x 12 1/4 inches), 464 pp., 1,000 ills. / US$ 150 / £ 100 / DM 300 / € (F) 150 / PES 30.000 / ¥ 20,000

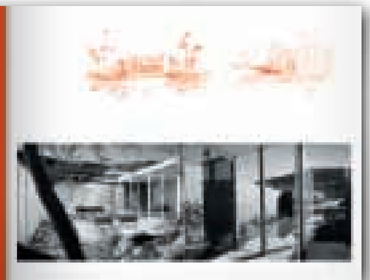






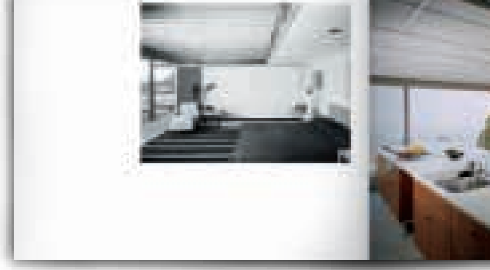














The Case Study House program (1945–66) was an exceptional, innovative event in the history of American architecture and remains to this day unique. The program, which concentrated on the Los Angeles area and oversaw the design of 36 prototype homes, sought to make available plans for modern residences that could be easily and cheaply constructed during the postwar building boom. The program's chief motivating force was *Arts & Architecture* editor John Entenza, a champion of modernism who had all the right connections to attract some of architecture's greatest talents, such as Richard Neutra, Charles and Ray Eames, and Eero Saarinen. Highly experimental, the program generated houses that were designed to redefine the modern home, and thus had a pronounced influence on architecture—American and international— both during the program's existence and even to this day. TASCHEN brings you a monumental retrospective of the entire program with comprehensive documentation, brilliant photographs from the period and, for the houses still in existence, contemporary photos, as well as extensive floor plans and sketches.

The author:
Elizabeth A.T. Smith, Chief Curator at the Museum of Contemporary Art in Chicago since 1999, was formerly Curator at The Museum of Contemporary Art, Los Angeles. She was Adjunct Professor in the School of Fine Arts' Public Art Studies Program at the University of Southern California in Los Angeles and has published and lectured widely on a variety of topics in contemporary art and architecture.

The editor:
Peter Gössel runs a practice for the design of museums and exhibitions. This book joins *Julius Shulman*, *R. M. Schindler*, *John Lautner* and *Richard Neutra* which he previously edited for TASCHEN.

"Wedged somewhere between the worlds of brown-wrapper smut and



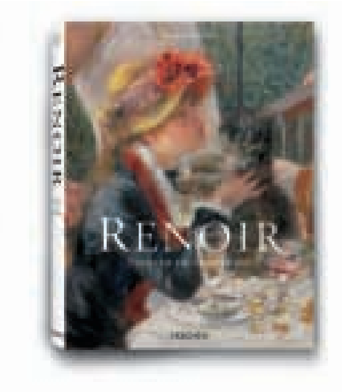


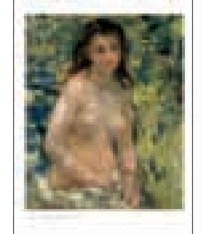


Renoir. Painter of Happiness Gilles Néret / English, German and French editions / Hardcover, 440 pp., 590 ills. / US$ 40 / £ 25 / DM 49,95 / € (F) 32 / PES 5.995 / ¥ 5,000

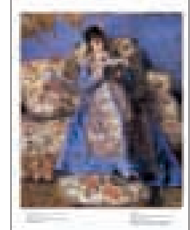
La vie en rose

The world's happiest paintings

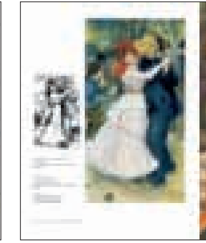


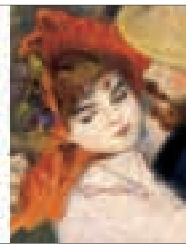




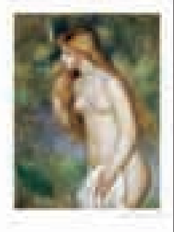












Renoir's women: smiling, plump, and rosy-cheeked

Auguste Renoir's timelessly charming paintings are the embodiment of happiness, love, and beauty. TASCHEN's *Renoir*, the most complete retrospective book of this painter's work, examines in detail the history and motivation behind the legend. Though he began his career painting landscapes in the impressionist style, Renoir (1841–1919) found his true affinity only after he began painting portraits, for which he abandoned the impressionists altogether. Though he was often misunderstood and criticized, Renoir remains one of history's most well-loved painters—undoubtedly because of the warmth and happy cheer his paintings exude. In his insightful text which details the artist's entire career and traces his stylistic evolution, Gilles Néret insists that Renoir reinvented the woman in painting through his everyday goddesses with overly plump, round hips and breasts; this last phase in Renoir's work, in which he returned to the simple pleasure of painting the female nude in his *baigneuses* series, was his most innovative and stylistically influential (it can even be said that it later inspired Matisse and Picasso). With a complete chronology, bibliography, index of works, and gorgeous, large-format color reproductions, as well as photos and sketches illustrating Renoir's life and work, TASCHEN's *Renoir* is the essential reference book for this master painter.

The author:
Gilles Néret is an art historian, journalist and writer. He has organized several retrospectives in Japan, including exhibitions on Renoir, Gauguin, Léger, Dalí and the Impressionists. He was awarded the Elie Faure prize in 1981 for his series "A l'école des grands peintres". He is the editor of TASCHEN's "catalogues raisonnés" of the works of Monet and Velázquez.

veritable Teutonic smorgasbord of thinking man's (and woman's) kink."

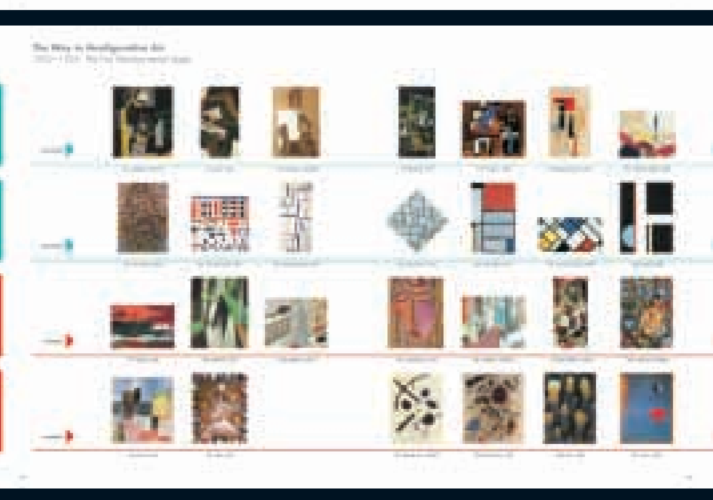
Visual art
Modernism in pictures

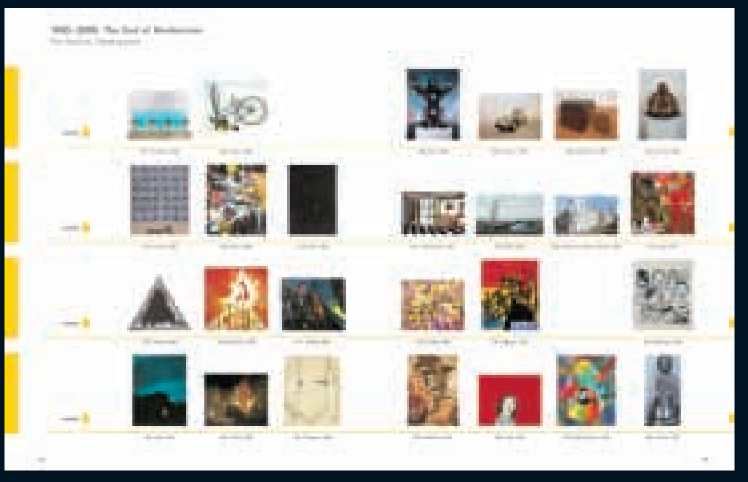


Timelines—The Art of Modernism 1870–2000 Sandro Bocola
English, German, French and Dutch editions / Hardcover, 176 pp., 1,008 ills. / US$ 30 / £ 13 / DM 29,95 / € (F) 21 / PES 3.995 / ¥ 3,000









This groundbreaking visual guide to the evolution of Modernist art is an indispensable reference for any art lover or student. From its Impressionistic beginnings in the late 19th century to the pluralistic art scene of the present, the development of Modernism is presented as a coherent, unified, and meaningful process. Description and analysis have been eliminated in favor of a colorful, well-organized, and highly visual presentation, which shows the simultaneous, chronological evolutions of four categories of Modernist attitudes: realistic, structural, romantic, and symbolist. From Manet to Pop Art, from Cézanne to Minimal Art, from Van Gogh to Abstract Expressionism, from Ensor to Surrealism and Arte Povera—a wide range of modern art movements and artists are represented and compared, allowing the reader to locate artwork psychologically, stylistically, and historically. A beautiful and original work, a new way to study art.

The author:
Sandro Bocola was born in Trieste, Italy, and grew up in Libya and Switzerland. He lived in Barcelona and Paris from 1960 to 1970, and has been based in Zurich since 1970. He has worked as an artist, graphic designer, curator and exhibition designer, and is now especially well known for his theories on the psychology of art, which he started publishing in 1981.



"'Traditional' is not a word that you would ever use to



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Design Philippe Starck

We're delighted to announce the grand opening of the very first signature TASCHEN bookshop, right in the heart of Paris's Saint-Germain. The final touches on the cool, bronze-framed façade and sleek, modern interior (with eco-friendly wood walls and stripped-down stainless steel shelves) have just been completed in time for summer. The creator behind this fabulous new presence at 2 rue de Buci? Our cult-favorite designer/architect extraordinaire, Philippe Starck, of course. Created for book lovers of all tastes and budgets, the shop lends itself to casual browsing and invites guests to finger through the wares without any pressure to open their wallets. We also boast a selection of books from other publishers (gasp!) because, well, we love showcasing fabulous books.
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P.S. Our Paris store is just the beginning … we're looking to open shops in New York, London, Munich, Berlin, Tokyo, and other metropoles. Know of any prime retail space that would be perfect? Give us a holler. And to all you book lovers out there who would like to work in one of our shops—we're waiting to hear from you!
Contact: v.weller@taschen.com.

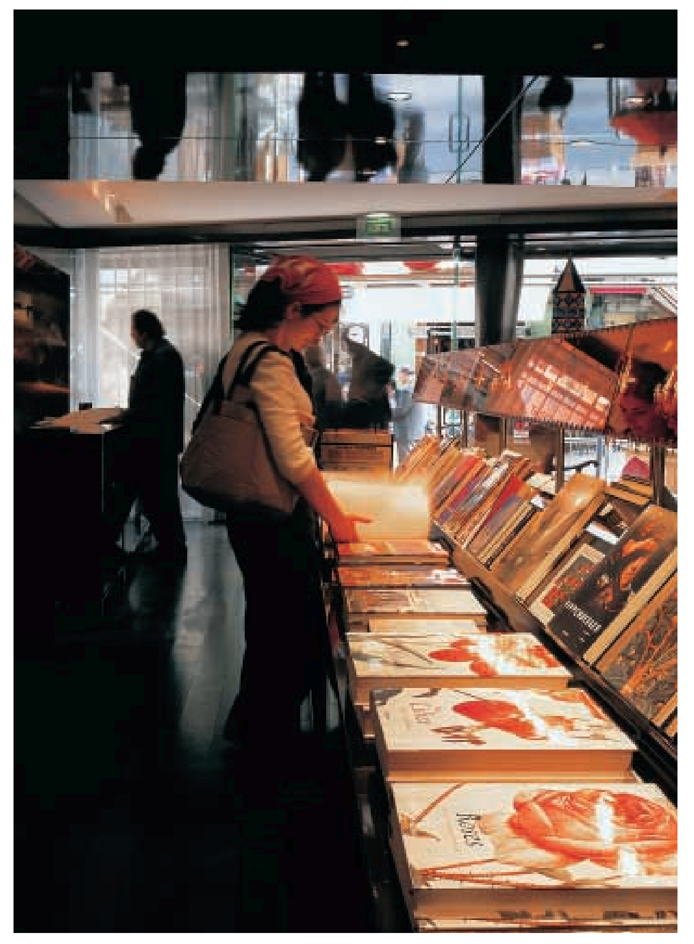


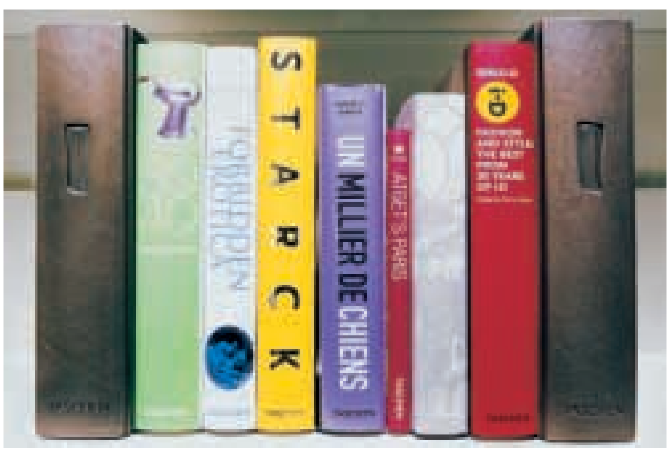
something tastefully smutty to slip under your coffee table,

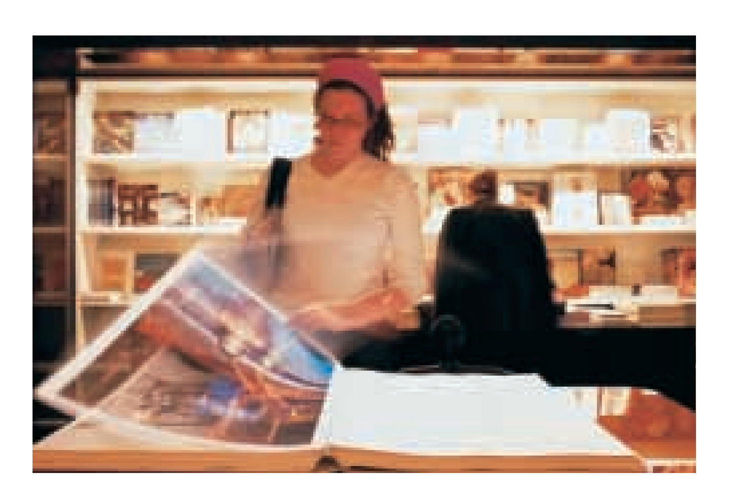


TASCHEN takes the proverbial coconut cream." —*Attitude*, London

“TASCHEN is one to watch out for if you like your material presented succinctly



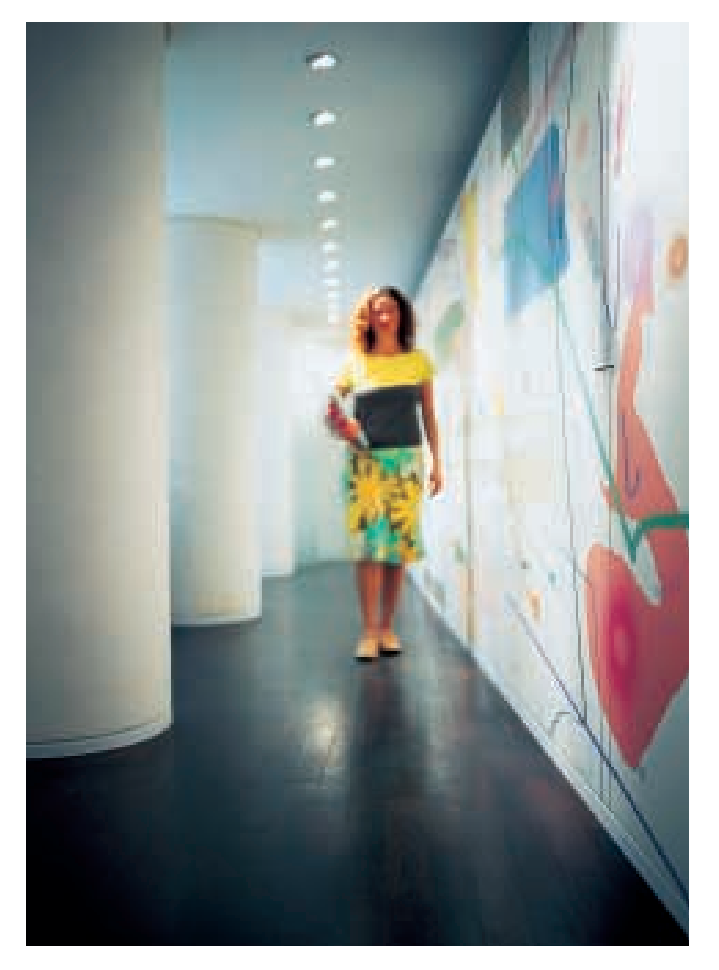




and beautifully without gushing or extraneous filler." —reader comment, Amazon.com

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Right upstairs from our new bookshop are the headquarters of TASCHEN France, also brilliantly designed by Philippe Starck. Covering the walls (and ingeniously masking the cupboards) is a pair of 18-meter-long computer generated murals by artist Albert Oehlen. The wildly colorful panels add a dizzying dimension to an otherwise sleek, minimalist interior and bring cheer to visitors and our Parisian colleagues.







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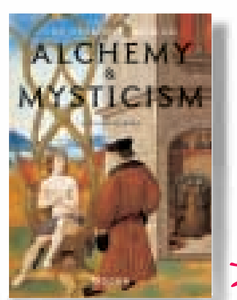
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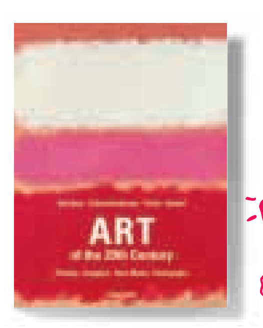
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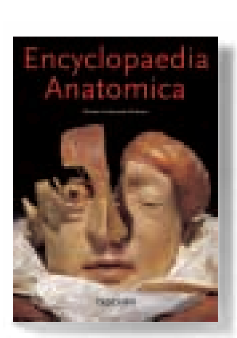
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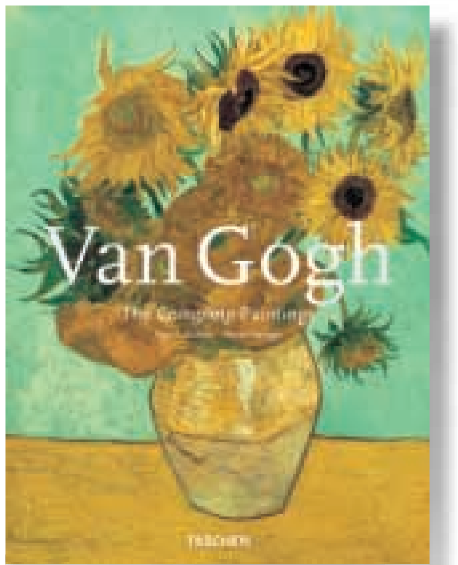


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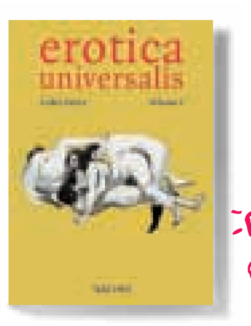
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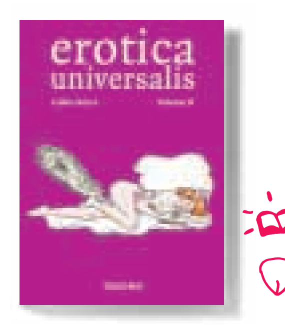


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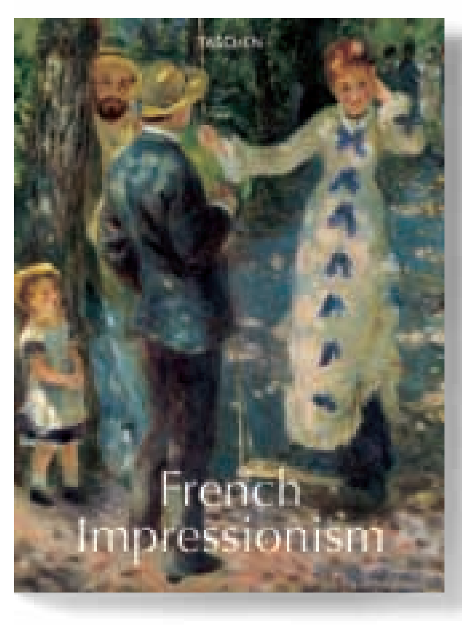


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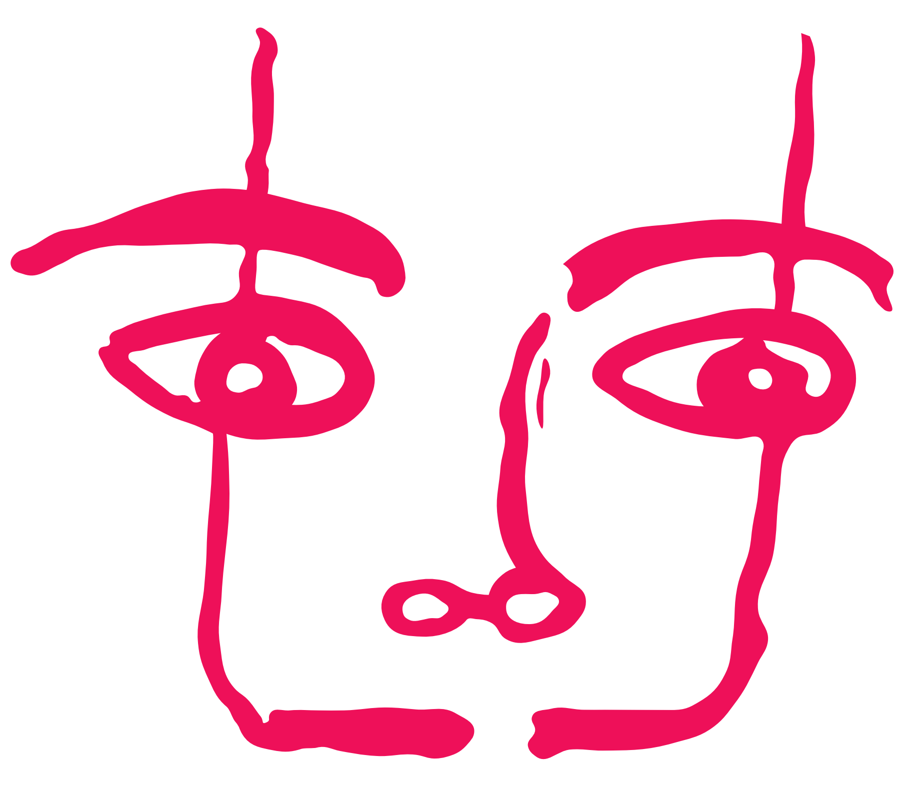
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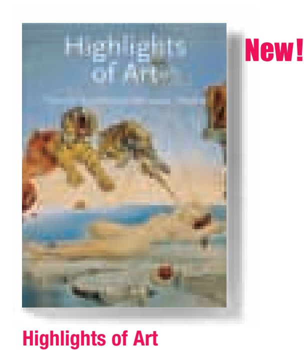


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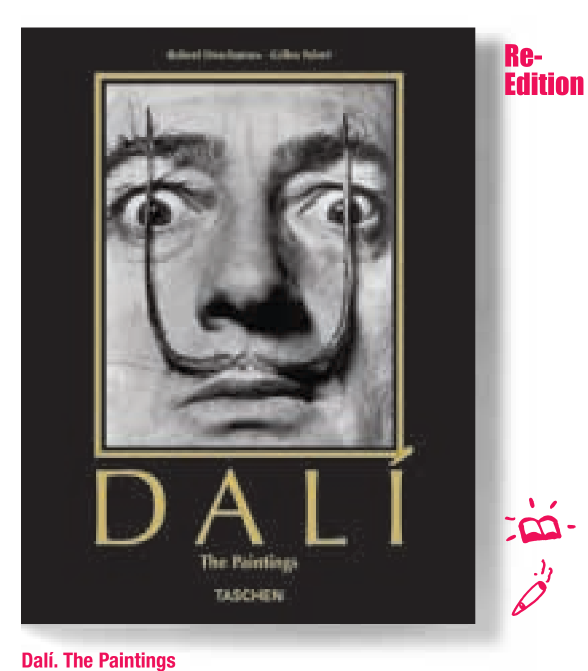
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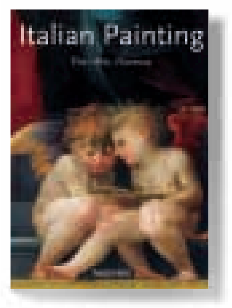
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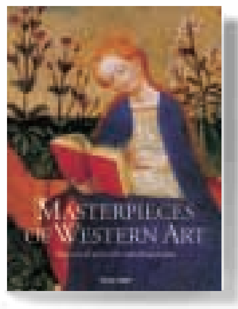
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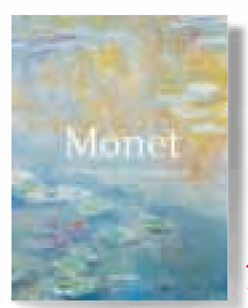
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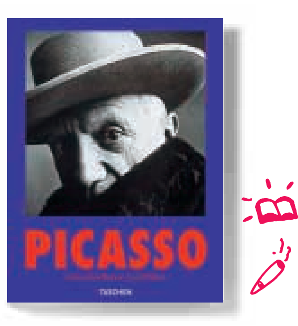
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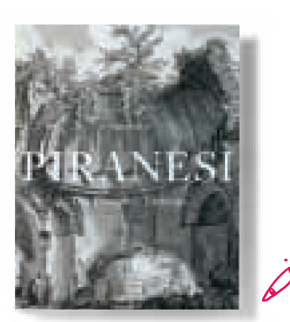
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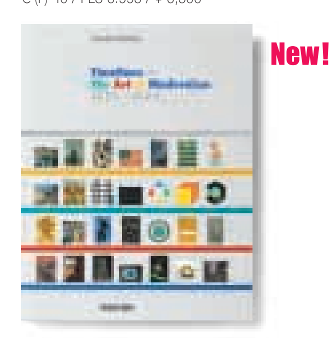
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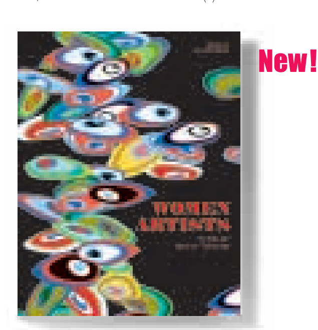
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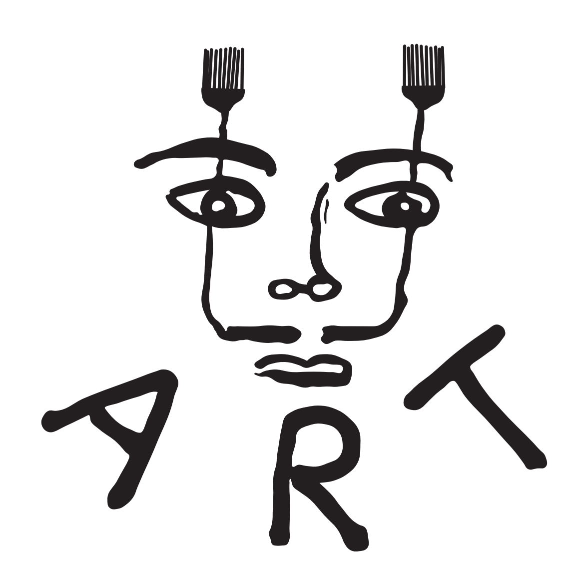


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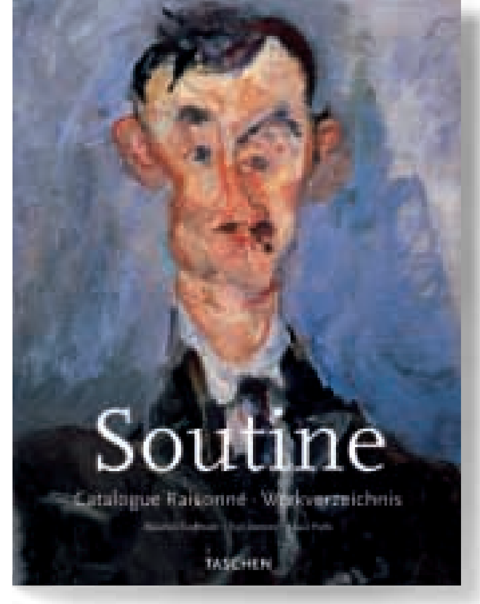
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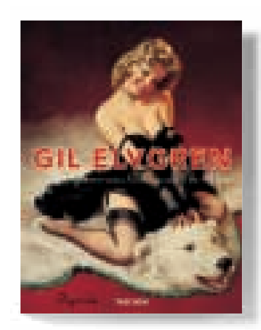
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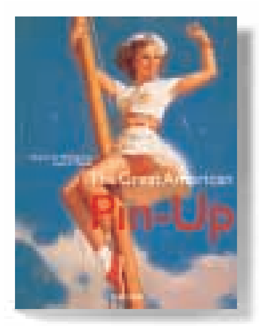
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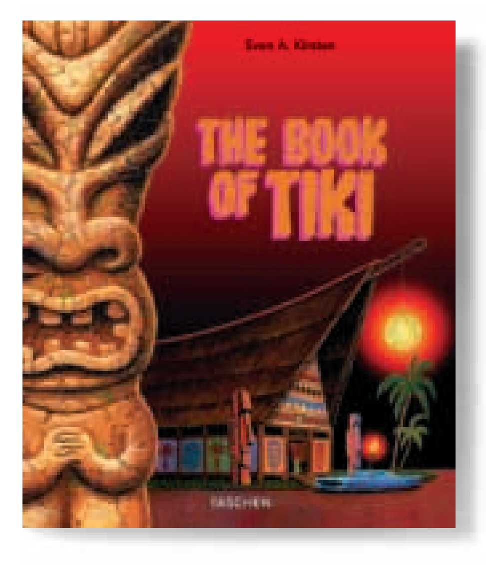
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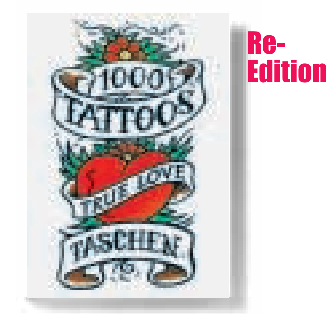
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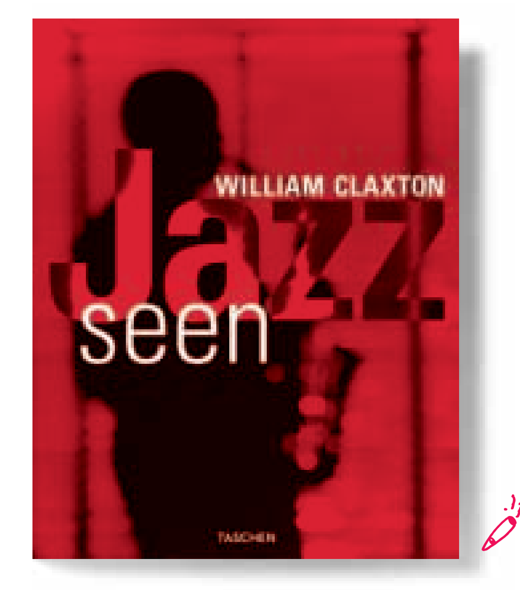


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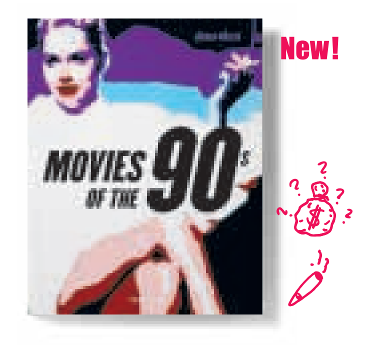
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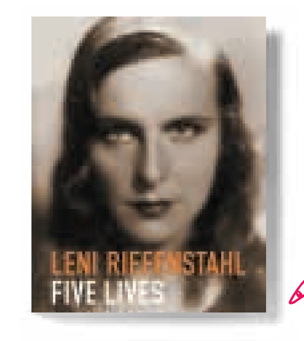
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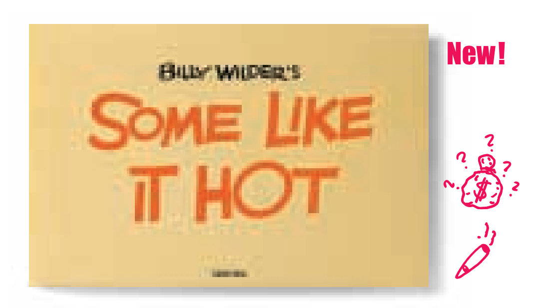
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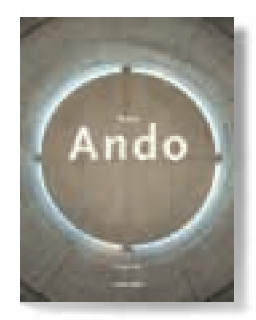


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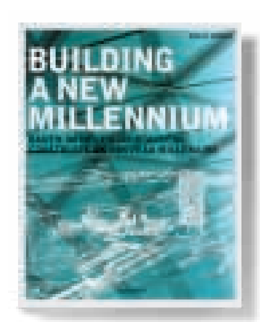
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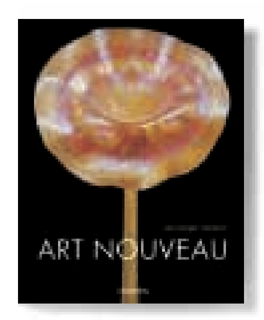


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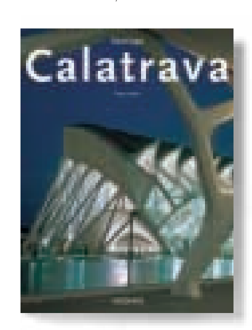
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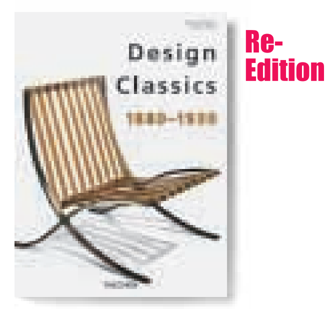
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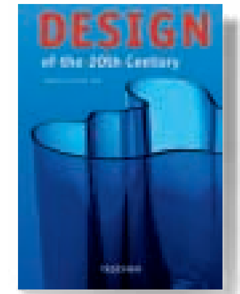
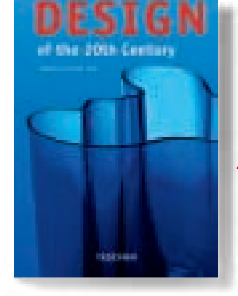


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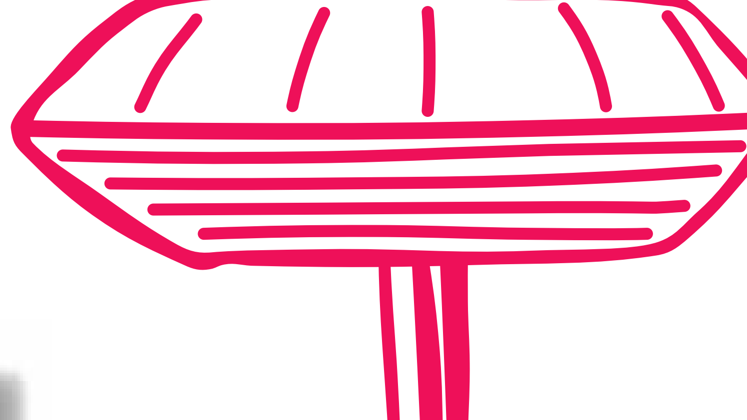


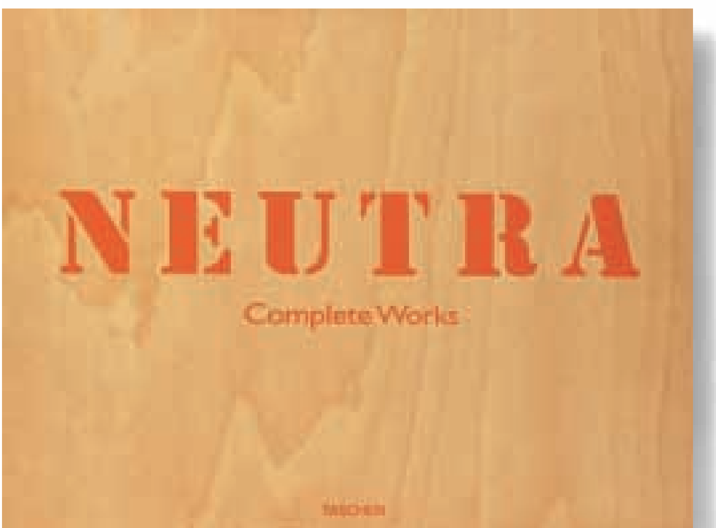
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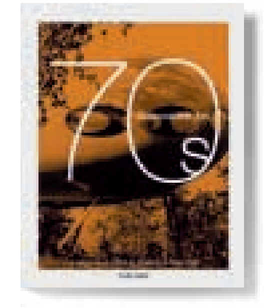
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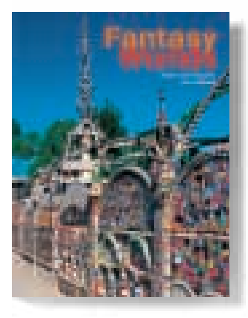
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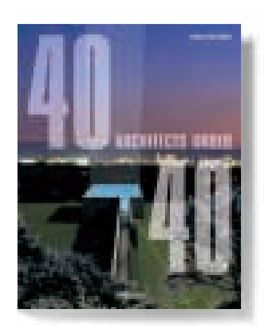
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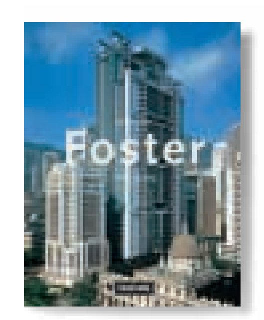
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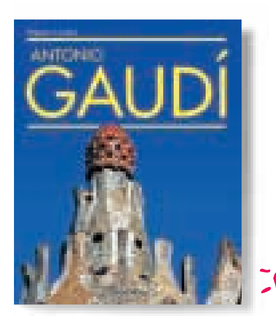
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Ed. Angelika Taschen / Photos: Deidi von Schaewen / Texts: John Maizels / Hardcover, 340 pp., 700 ills. / US$ 40 / £ 25 / DM 49,95 / € (F) 32 / PES 5.995 / ¥ 5,000



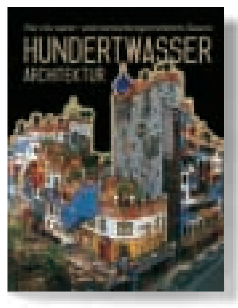
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Jessica Cargill Thompson / Flexi-cover, 560 pp., 550 ills.
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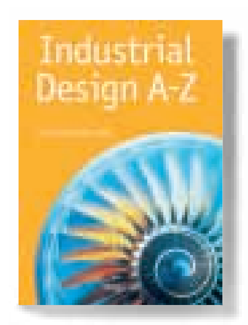
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Philip Jodidio / Hardcover, 176 pp., 222 ills.
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Rainer Zerbst / Photos: François René Roland / Hardcover, 240 pp., 400 ills. / US$ 30 / £ 13 / DM 29,95 / € (F) 21 / PES 2.995 / ¥ 3,000



Hundertwasser Architecture
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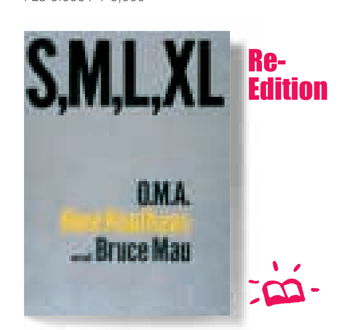
Industrial Design A-Z
Charlotte & Peter Fiell / Flexi-cover, Klotz, 768 pp., 800 ills.
US$ 30 / £ 17 / DM 39,95 / € (F) 24 / PES 3.995 / ¥ 3,800



Harvard Design School Guide to Shopping
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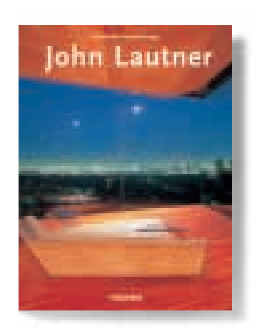


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Richard Neutra **and Julius Shulman's new book,** ***Modernism Rediscovered.***" —*The New York Times*



John Lautner

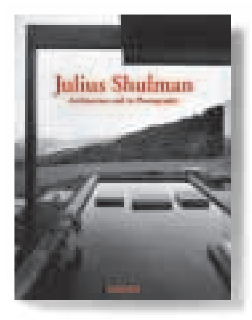
Barbara-Ann Campbell-Lange / Ed. Peter Gössel / Hardcover, 180 pp., 160 ills. / US$ 30 / £ 17 / DM 39,95 / € (F) 21 / PES 3.995 / ¥ 3,000



Modernism Rediscovered

Pierluigi Serraino, Julius Shulman / Ed. Peter Gössel / Flexi-cover, 576 pp., 840 ills. / US$ 40 / £ 20 / DM 49,95 / € (F) 32 / PES 4.995 / ¥ 4,500





Julius Shulman
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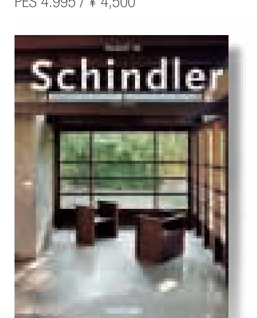
"If buildings were people, those in Julius Shulman's photographs would be Grace Kelly: classically elegant, intriguingly remote" —*ARTnews,* New York






Piranesi. The Complete Etchings

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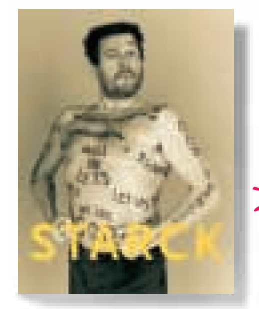
R. M. Schindler

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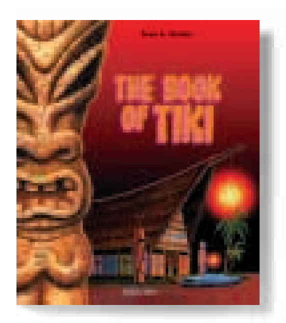
Philippe Starck

Texts: Sophie Tasma Anargyros, Ed Mae Cooper, Elisabeth Laville Flexi-cover, 448 pp., 887 ills. / US$ 40 / £ 20 / DM 49,95 / € (F) 32 / PES 4.995 / ¥ 4,500



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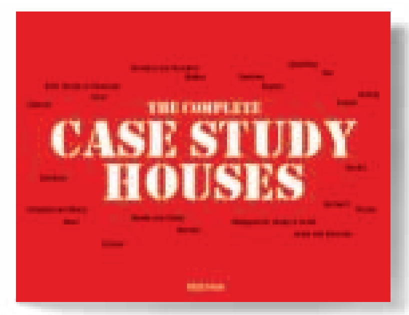




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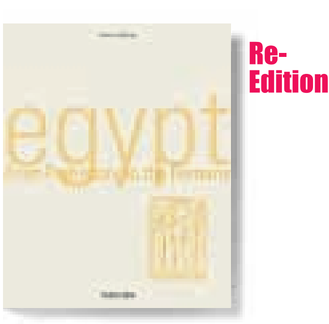



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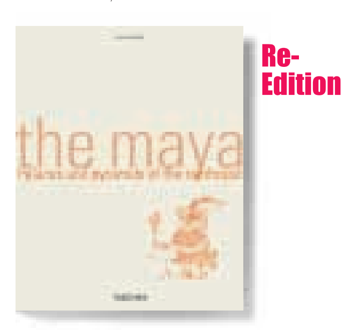
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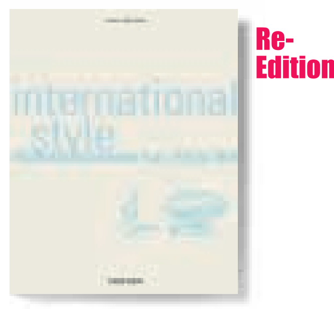
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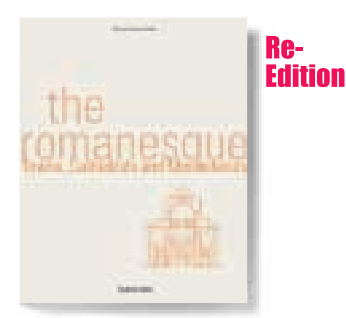
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Xavier Barral i Altet / Ed. Henri Stierlin / Photos: Claude Huber, Anne and Henri Stierlin / Softcover, 240 pp., 267 ills. / US$ 15 / £ 8 / DM 19,95 /€ (F) 16 / PES 1.995 / ¥ 2,000





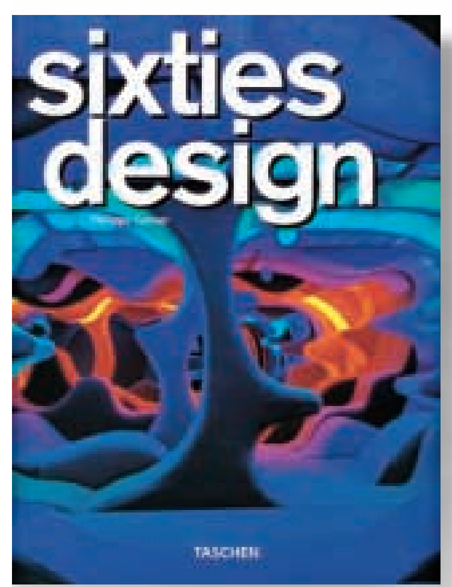
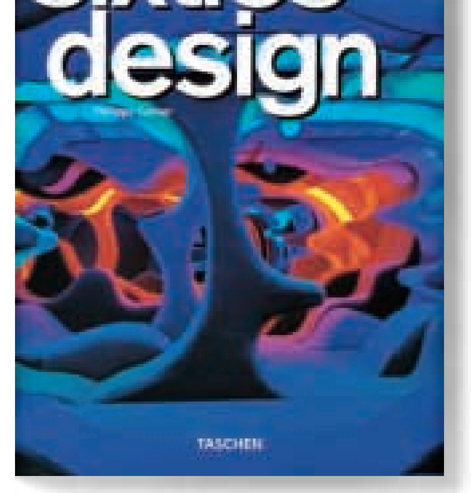
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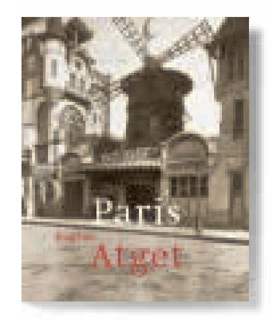
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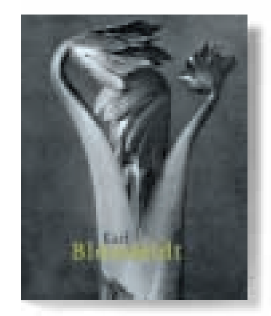



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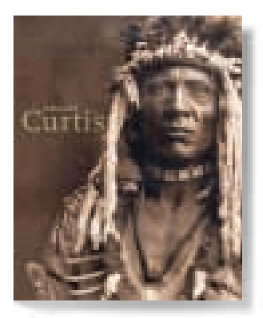


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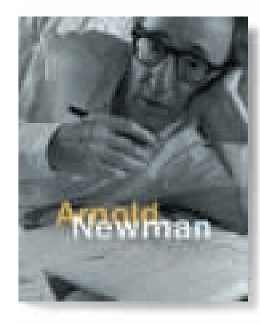
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Hans Christian Adam / Hardcover, 256 pp., 209 ills. US$ 40 / £ 20 / DM 49,95 / € (F) 32 / PES 5.995 / ¥ 5,000



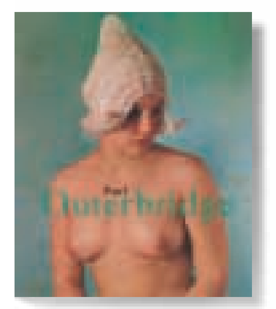
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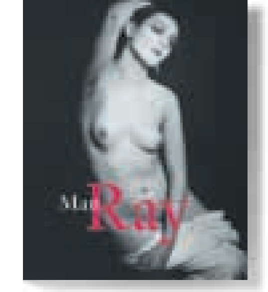
—*Image,* London, on the photography book series



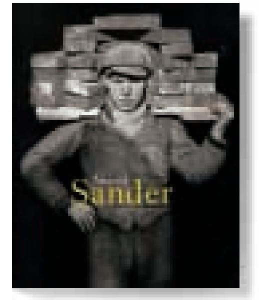
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Philip Brookman / Hardcover, 276 pp., 240 ills. US$ 40 / £ 20 / DM 49,95 / € (F) 32 / PES 5.995 / ¥ 5,000



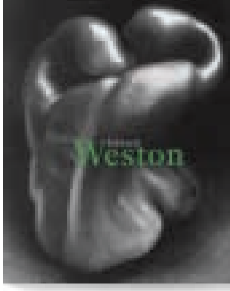
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Elaine Dines-Cox / Ed. Manfred Heiting / Hardcover, 252 pp., 186 ills. / US$ 40 / £ 20 / DM 49,95 / € (F) 32 / PES 5.995 / ¥ 5,000



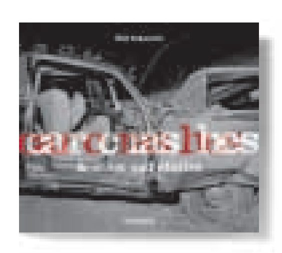
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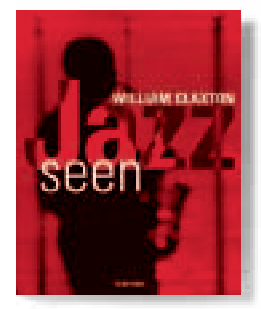
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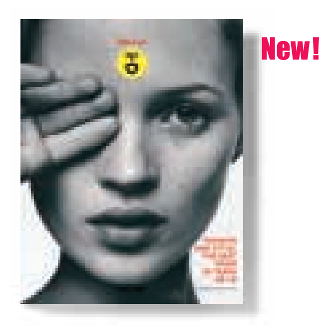
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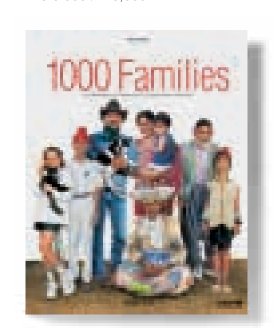
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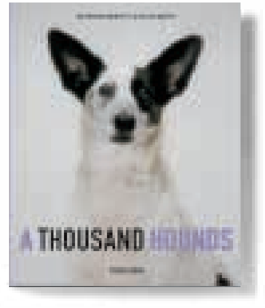


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Preface: G. P. Barbieri, introduction: J. Lacoute / Text and photos: A. Sylvain / Hardcover, 160 pp., 151 ills. / US$ 30 / £ 17 / DM 39,95 / € (F) 24 / PES 5.995 / ¥ 3,000



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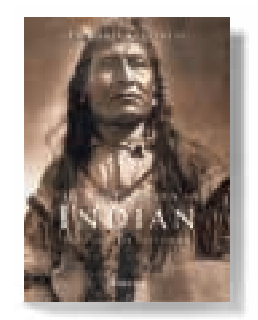
A Thousand Hounds
Raymond Merritt, Miles Barth / Hardcover, 600 pp., 495 ills. US$ 30 / £ 20 / DM 49,95 / € (F) 32 / PES 4.995 / ¥ 4,500



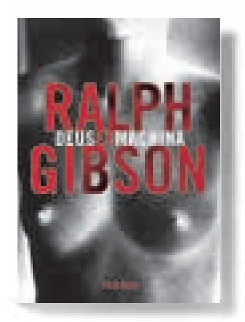
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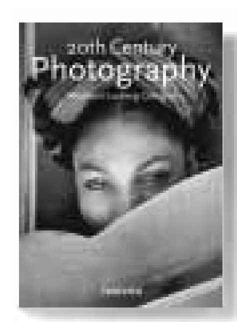
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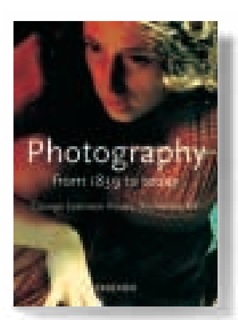
Edward S. Curtis
The North American Indian
Hans Christian Adam / Flexi-cover, Klotz, 768 pp., 959 ills.
US$ 30 / £ 17 / DM 39,95 / € (F) 24 / PES 3.995 / ¥ 3,800



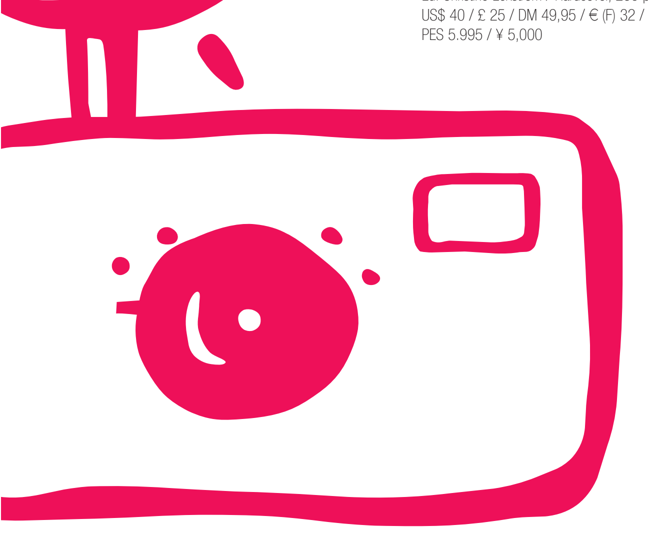
Ralph Gibson
Deus ex machina
Softcover, Klotz, 768 pp., 800 ills. / US$ 30 /
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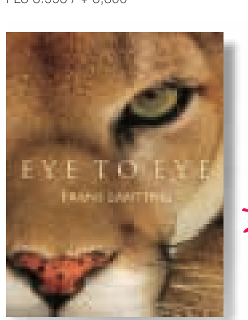
20th Century Photography
Museum Ludwig Cologne / Flexi-cover, Klotz, 760 pp., 880 ills. / US$ 30 / £ 17 / DM 39,95 / € (F) 24 /
PES 3.995 / ¥ 3,800



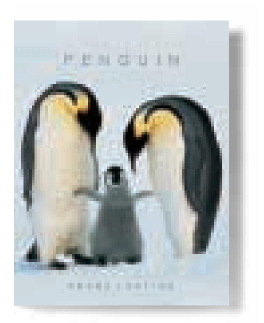
Photography from 1839 to today
George Eastman House, Rochester, NY / T. Mulligan, D. Wooters, W. Johnson, C. Williams / Softcover, Klotz, 768 pp., 743 ills.
US$ 30 / £ 17 / DM 39,95 / € (F) 24 / PES 3.995 / ¥ 3,800



Jungles. Frans Lanting
Ed. Christine Eckstrom / Hardcover, 260 pp., 144 ills.
US$ 40 / £ 25 / DM 49,95 / € (F) 32 /
PES 5.995 / ¥ 5,000



Eye to Eye. Frans Lanting
Ed. Christine Eckstrom / Hardcover, 252 pp., 142 ills.
US$ 40 / £ 25 / DM 49,95 / € (F) 32 /
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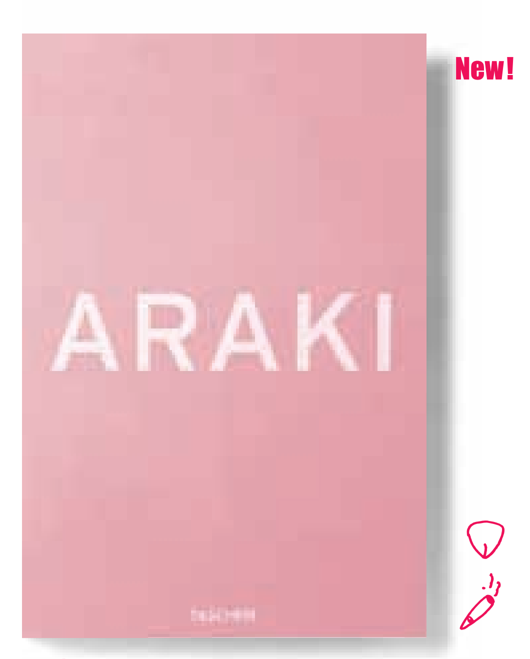


Penguin. Frans Lanting
Ed. Christine Eckstrom / Hardcover, 168 pp., 114 ills.
US$ 25 / £ 13 / DM 29,95 / € (F) 20 /
PES 2.995 / ¥ 3,000

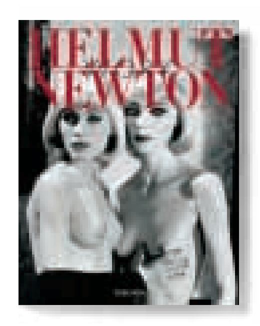
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—*Theme Magazine,* Stockport

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Interviews: Jérôme Sans / Limited edition / Hardcover, format: 34.5 x 50 cm (13 5/8 x 19 3/4 inches), 600 pp., c. 1,000 ills. / US$ 1,250 / £ 850 /
DM 2.500 / € (F) 1.300 / PES 250.000 / ¥ 150,000



Helmut Newton. Work
Françoise Marquet / Ed. Manfred Heiting / Hardcover,
280 pp., 245 ills. / US$ 40 / £ 25 / DM 49,95 /
€ (F) 32 / PES 4.995 / ¥ 5,000

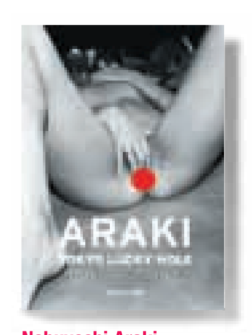
Helmut Newton's SUMO
Ed. June Newton/ Limited edition of 10,000 copies worldwide, signed and numbered by Helmut Newton / Format: 50 x 70 cm (19 2/3 x 27 5/8 inches), 30 kg, 480 pp. / US$ 2,500 /
£ 1,650 / DM 5.000 / € (F) 2.500 /
PES 400.000 / ¥ 275,000



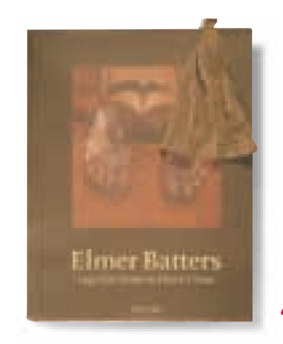
all the dog photo books out there." —*Village Voice,* New York, on *A Thousand Hounds*

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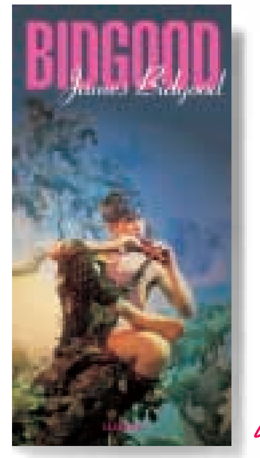
"Thanks to TASCHEN, arts publishing has never been so damned dirty." —*Attitude*, London



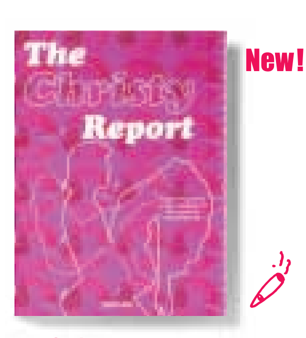
Nobuyoshi Araki
Tokyo Lucky Hole
Softcover, Klotz, 768 pp., 900 ills. / US$ 30 / £ 17 / DM 39,95 / € (F) 24 / PES 3.995



Elmer Batters
Legs that Dance to Elmer's Tune
Dian Hanson / Hardcover, 268 pp., 349 ills. / US$ 70 / £ 30 / DM 69,69 / € (F) 40 / PES 6.995

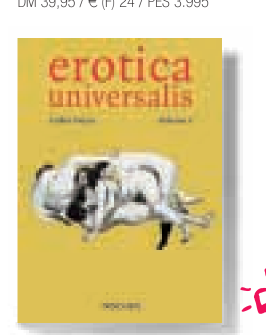


James Bidgood
Bruce Benderson / Hardcover, 176 pp., 250 ills. US$ 40 / £ 25 / DM 69,69 / € (F) 40 / PES 6.995

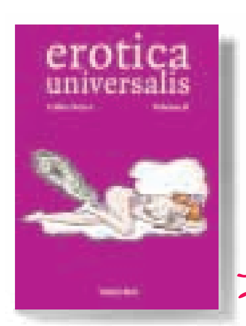


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The Christy Report
Kim Christy / Texts: John Quinn, Dian Hanson / Hardcover, 608 pp., 1,092 ills. / US$ 50 / £ 30 / DM 75 / € (F) 45 / PES 6.995



Erotica Universalis Vol. I
Gilles Néret / Flexi-cover, Klotz, 756 pp., 719 ills. US$ 30 / £ 17 / DM 39,95 / € (F) 24 / PES 3.995 / ¥ 3,800



Erotica Universalis Vol. II
Gilles Néret / Flexi-cover, Klotz, 768 pp., 740 ills. US$ 30 / £ 17 / DM 39,95 / € (F) 24 / PES 3.995 / ¥ 3,800

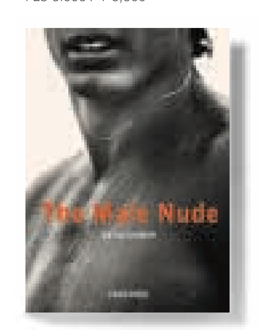


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Exquisite Mayhem
by Theo Ehret / Roland Barthes / Ed. Cameron Jamie, Mike Kelley / Hardcover, 488 pp., 498 ills. / US$ 60 / £ 40 / DM 100 / € (F) 60 / PES 10.000 / ¥ 7,500



Forbidden Erotica
The Rotenberg Collection
Mark Lee Rotenberg, Laura Mirsky / Flexi-cover, 512 pp., 1,075 ills. / US$ 40 / £ 20 / DM 49,95 / € (F) 32 / PES 4.995



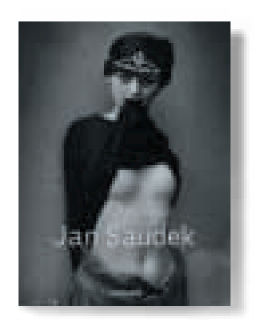
The Male Nude
David Leddick / Ed. Burkhard Riemschneider / Flexi-cover, Klotz, 768 pp., 574 ills. / US$ 30 / £ 17 / DM 39,95 / € (F) 24 / PES 3.995

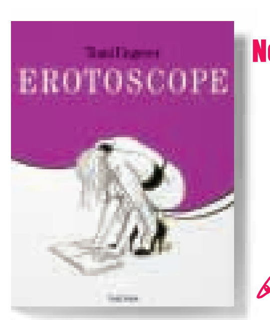
Digital Diaries—WINNER!
Best Publication 2001 Erotic Awards, UK



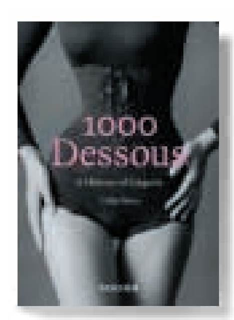
Natacha Merritt. Digital Diaries
Hardcover, 256 pp., 211 ills. US$ 30 / £ 17 / DM 39,95 / € (F) 24 / PES 3.995







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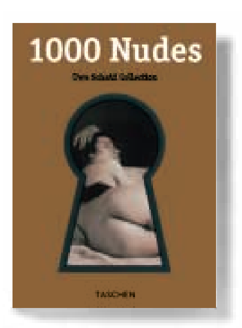


The Rotenberg Collection
Mark Lee Rotenberg / Softcover, Klotz, 768 pp., 1,200 ills.
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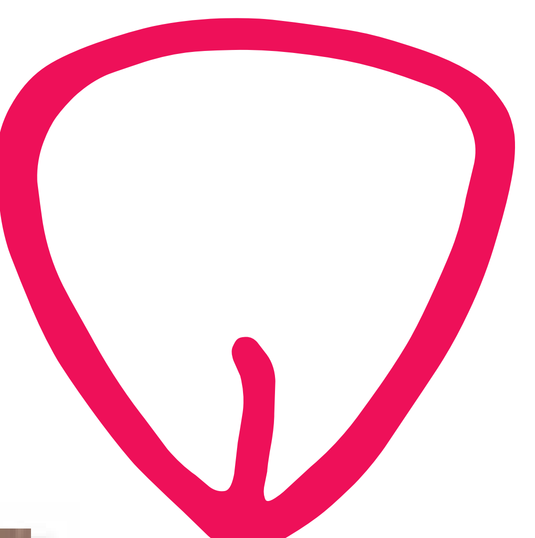
Jan Saudek
Essay: Christiane Fricke / Hardcover, 200 pp., 170 ills.
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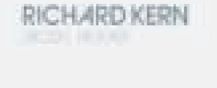
Erotoscope. Tomi Ungerer
Preface: Michel Houellebecq / Introduction: Tomi Ungerer
Hardcover, 416 pp., 438 ills. / US$ 70 / £ 30 /
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A History of Lingerie / Gilles Néret / Softcover, Klotz, 768 pp.,
1,000 ills. / US$ 30 / £ 17 / DM 39,95 / € (F) 24 /
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1000 Nudes
Uwe Scheid, Michael Koetzle / Flexi-cover, Klotz, 756 pp., 1,000 ills.
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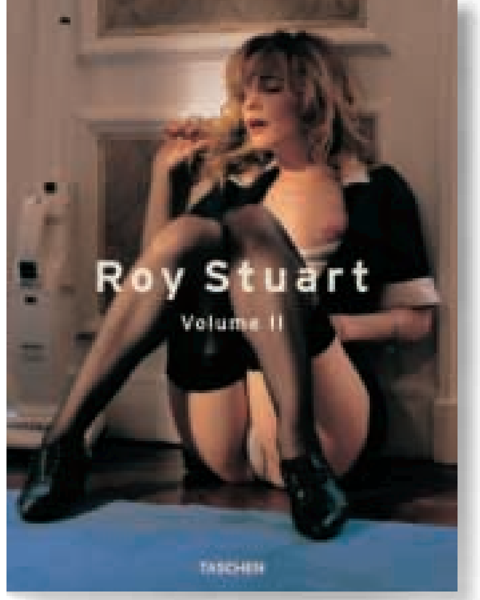


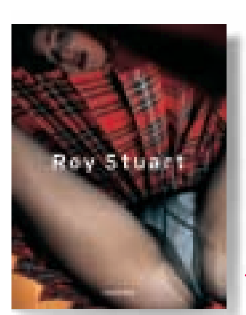




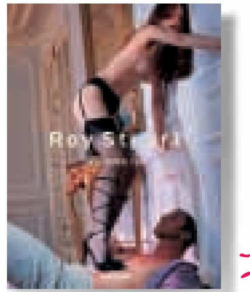
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Dian Hanson / Hardcover, 240 pp., 215 ills. / US$ 40 / £ 20 /
DM 49,95 / € (F) 28 / PES 4.995 / ¥ 4,000

Roy Stuart, Vol. I
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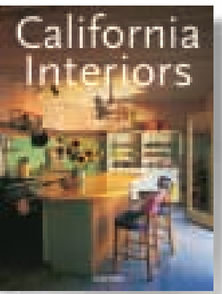
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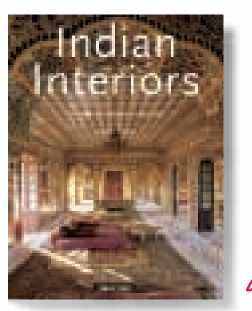
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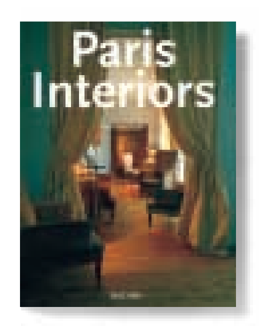
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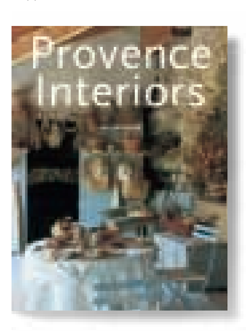
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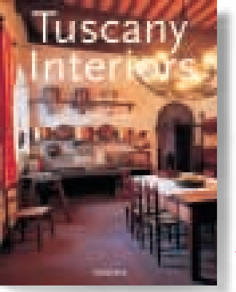
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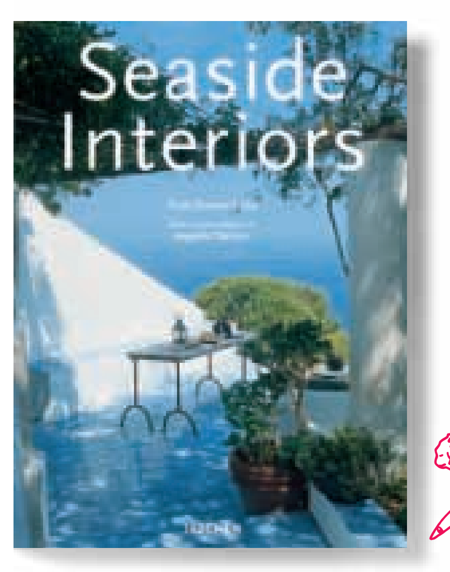
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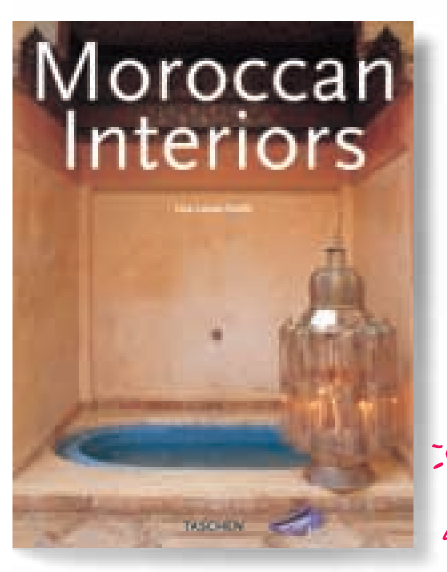
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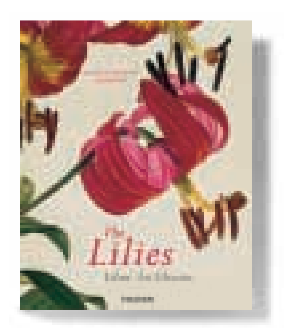
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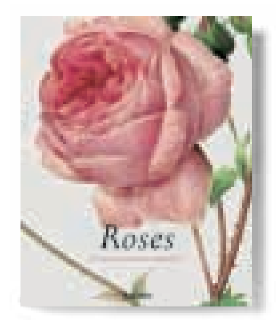
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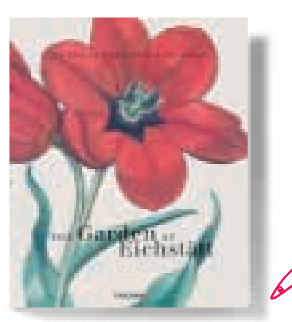
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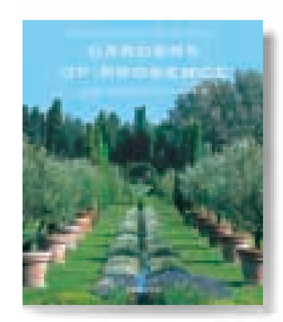
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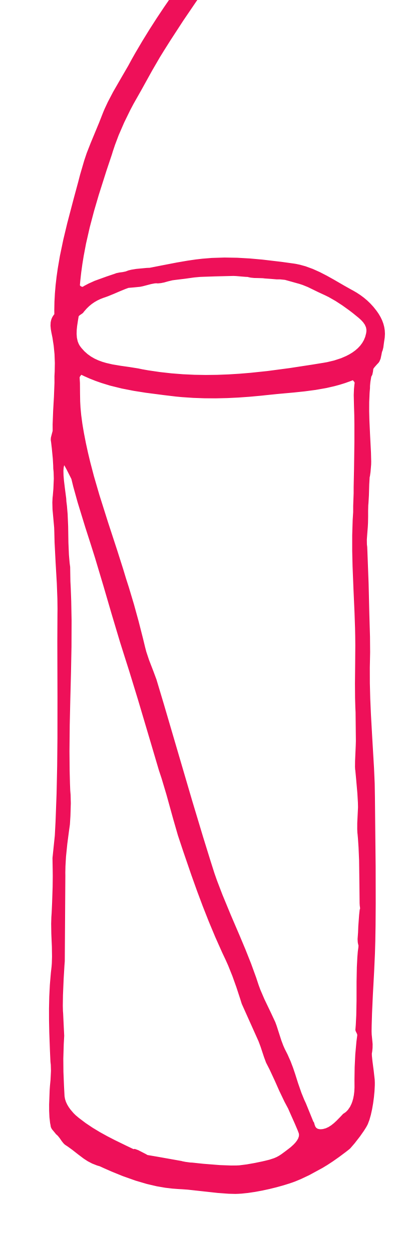
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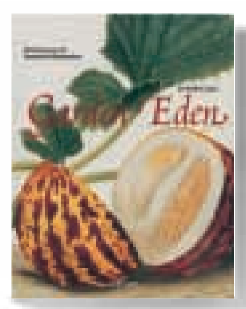
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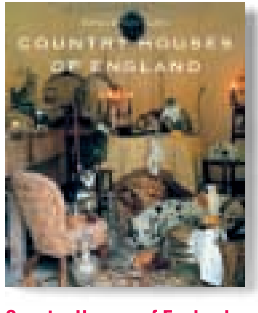
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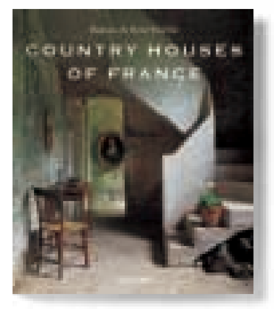
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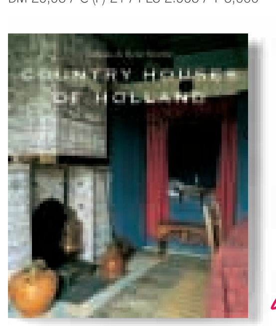
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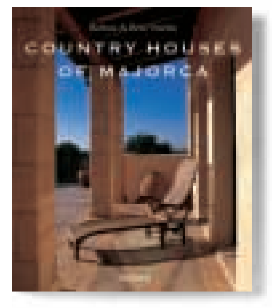
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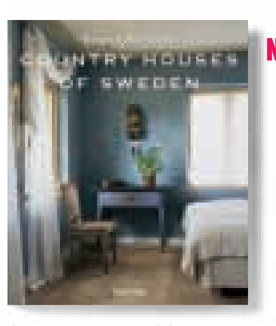
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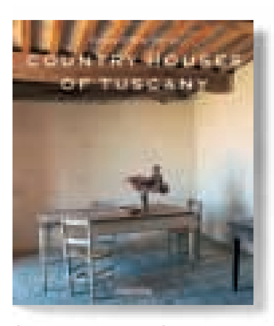
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